

UNIVERSITY OF ILLINOIS
LIBRARY
OCT 23 1962
CHICAGO

Oct
1
Volume
Number

MUSEUM NEWS



Scholarship, Research and Education

SCIENCE • HISTORY • CHILDREN • INDUSTRY • HISTORIC PRESERVATION



MUSEUM NEWS

published ten times annually, is only
one of the many membership privileges
in the American Association of Museums

Individual Membership

Ten dollars annually

Institutional Membership

Twenty-five dollars

Write to

American Association of Museums, 2306 Massachusetts Ave., N.W.

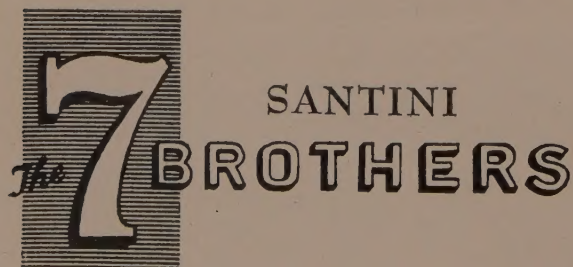
Washington 8, D. C.

For Shipping and Storage of Fine Arts

The 7 Brothers Fine Arts Division has expanded its modern facilities for all phases of fine arts requisites, in order to continue as one of the leading art service organizations. Handling, packing, and shipping of paintings, sculpture, antiques, and other fine arts commodities are only part of the specialized services offered by this division. On-the-premises inspections and jurying, and modern shop facilities—where each case is tailor-made to the work of art—are features of this up-to-date agency.

Expert protection and service are obtained on every order, from new backing for a painting to arrangements for nationwide tours of entire exhibitions. The 7 Brothers Fine Arts experts invite you to visit their headquarters—to test their superior service—to see for yourself the excellence of workmanship available at the 7 Brothers Fine Arts Division.

- ☐ Air Conditioned & Heated Jury Rooms
 - ☐ Fine Arts Packing for Domestic or International Air-Sea Freight
 - ☐ Fine Arts Storage
 - ☐ International Receiving of Foreign Freight In and Out Bound
 - ☐ Exhibition Tour Arrangements
 - ☐ Modern Transportation Facilities
- Pick-up & Delivery
Local & Long Distance
Delivery to Piers



FINE ARTS DIVISION

LOUIS R. SANTINI, Manager

449 West 49th Street • New York 17, N.Y. • COLUMBUS 5-3317

Teletype: New York 3-1948 • Cable: Sevsantini New York

AMERICAN ASSOCIATION OF MUSEUMS

Joseph Allen Patterson
DIRECTOR

Robert B. Widder
ART DIRECTOR

Anne D. Holdsworth
ASSISTANT EDITOR, MUSEUM NEWS

MUSEUM NEWS

CONTENTS FOR OCTOBER 1961

- 3 Acquisition
- 4 News Line
- 10 Off the Presses
- 13 Recent Museum Catalogues
- 15 Points of View
- Three Schools of Thought:
- 16 Scholarship and the Museum
by Wilcomb E. Washburn
- 20 Science Education: A Museum Responsibility
by Clark C. Evernham
- 26 Operation of the Individual Museum
by Katherine Coffey
- 30 Museums and Secondary Schools
by Patricia M. McDonald
- 34 Museum Audience Research
by Duncan F. Cameron and D. S. Abbey
- 40 Current Exhibitions
- 45 Commercial Announcements
- 46 Within the Profession
- 48 Highlights



THE COVER: Dr. William Beebe, zoologist, ichthyologist, and evolutionist, is at work in a field station at "a," in the Northern Range of Trinidad, the West Indies. Here, the New Zoological Society maintains its permanent station of Tropical Research, of which Dr. Beebe was the founder. His scientific writings have the rare virtue of being at once learned and popular. Dr. Beebe is the conspicuous example of an eminent American scientist who devoted his life and his scholarship (since 1899), to the service, not of a university, but of a great museum.

OFFICERS: *President*, Froelich G. Rainey; *Vice-Presidents*, Louise Condit, Louis C. Jones, Perry T. Rathbone, Hugo G. Rodeck; *Treasurer*, James M. Brown, III. **COUNCILORS:** Edward P. Alexander, Robert Woods Bliss*, Stephan F. Borhegyi, Henry D. Brown, James M. Brown, III, Clyde H. Burroughs*, Leonard Carmichael, Louise Condit, Mrs. Lamont du Pont Copeland, Clark C. Evernham, David E. Finley*, Richard E. Fuller, Wilbur H. Glover, Carl E. Guthe*, Chauncey J. Hamlin*, William G. Hassler, Harold K. Hochschild, R. Sturgis Ingersoll, Louis C. Jones, Mrs. Joye Jordan, Sherman E. Lee, Kenneth D. Matthews, Jr., Robert C. Miller, William M. Milliken*, Charles Nagel, M. Graham Netting, Henry B. Pflager, Froelich G. Rainey, Perry T. Rathbone, S. Dillon Ripley, Hugo G. Rodeck, James J. Rorimer, Paul J. Sachs*, Donald A. Shelley, Mrs. Alice J. Turnham, Bradford Washburn, Otto Wittmann, *Director Emeritus*, Laurence Vail Coleman. *Honorary

MUSEUM NEWS, Volume 40, Number 2, October 1961. Published by the American Association of Museums with its headquarters office at 2306 Massachusetts Avenue, N.W., Washington 8, D.C. Published monthly, September to June, inclusive. Subscription price of ten dollars a year is included in annual dues of members. The entire contents of MUSEUM NEWS are fully protected by copyright and may not be reproduced in any manner, in whole or in part, without written consent. © American Association of Museums, 1961. Title and symbol registered U.S. Patent Office. Second class postage paid at Washington, D.C. Printed by Judd & Detweiler, Inc.

NEWHOUSE

GALLERIES

Established 1878

Important Recent Acquisitions for the Museum and Collector

NEWHOUSE GALLERIES 15 EAST 57th STREET NEW YORK 22, N.Y.

■ ART *and industry*

CARLEBACH

ARCHAIC, PRIMITIVE, ORIENTAL

■ **specialists**

in the creation of INDUSTRIAL

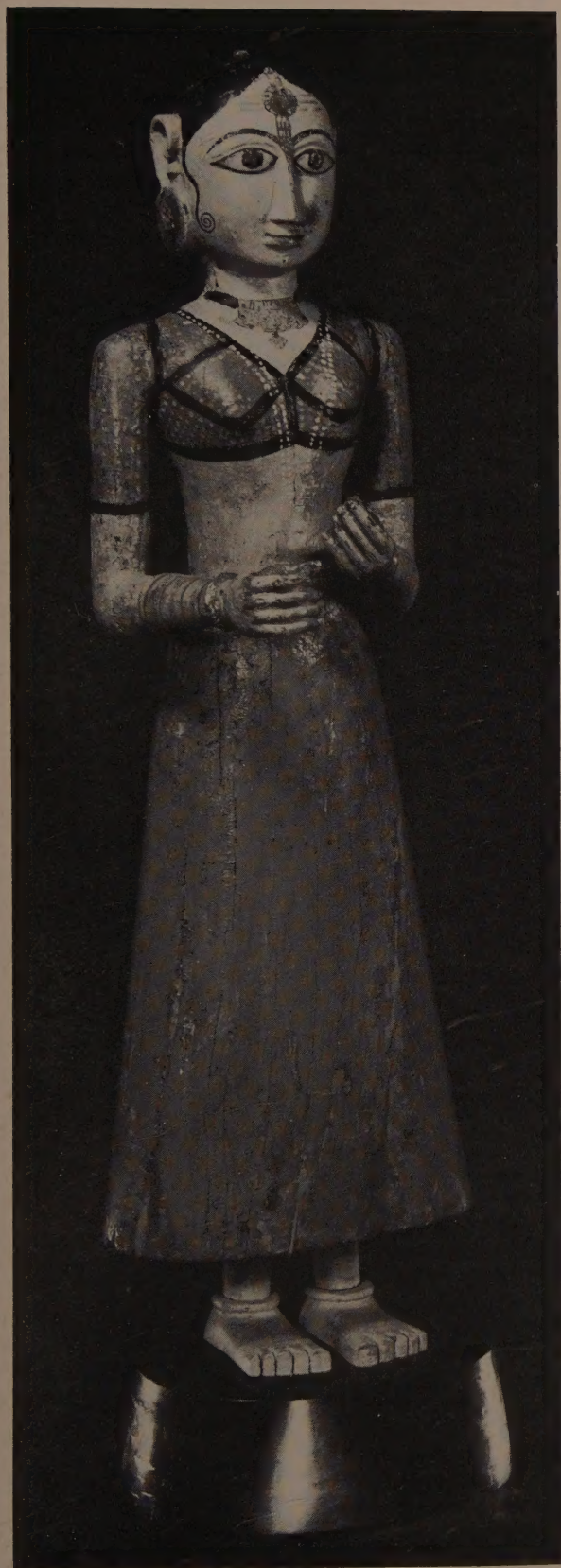
as professional consultants . . .

WE SUPPLY PLAN AND COLLECTIONS
OF NOTE AND INTEREST
IN RELATION TO
SPECIFIC INDUSTRIES

MUSEUMS

1040 MADISON AVENUE, NEW YORK 22

REGENT 7-0116



ACQUISITION

RAJASTHAN FOLK ART. This wooden doll was recently collected in India by Dr. Eugene I. Knez, Associate Curator of Asian Ethnology, Smithsonian Institution, Washington, D. C., with the assistance of Mr. Ajit Mookerjee, Director, Crafts Museum, New Delhi. The doll is characteristic of the figures traditionally used during the Gangaur festival, which is almost exclusively a women's festival. Such dolls are made by local craftsmen and are shown in parades to celebrate the advent of Spring. They are dressed with distinctive costumes and decorated with folk jewelry. This doll is 40½" high.

Photograph: Richard B. Farrer, Smithsonian Institution.

NEWS LINE

GENERAL

Director of Winterthur Museum Resigns

Charles F. Montgomery has resigned as director of The Henry Francis du Pont Winterthur Museum, Delaware, to devote full time to teaching, writing and to the study of Winterthur collections.

Mr. Montgomery's resignation, which will become effective Dec. 31, was announced by Lammont du Pont Copeland, president of the Winterthur Corporation. No successor has yet been appointed.

Research Query

A \$500 research award is being offered for the best historical information about John Rolfe, a Jamestown, Va., colonist, and the husband of the Indian Princess Pocahontas.

Rolfe was the first man to plant and harvest a commercially successful tobacco crop in this country. His crop was exported to England in 1612, where it was a financial success.

The sponsoring group, the Jamestown Foundation of the Commonwealth of Virginia, is conducting the research in connection with the 350th anniversary of the tobacco industry in the U.S., which will be celebrated next year. The research program was developed because no one knows what Rolfe looked like or what manner of man he was.

Annual Meeting of National Trust

The 15th Annual Meeting and Preservation Conference of the National Trust for Historic Preservation will be held in New York City from October 12-16, 1961, at the Waldorf-Astoria Hotel.

Newark Museum Apprentice Training Program to Resume

The Newark Museum has announced the re-activation of its Apprentice Training Program in October, 1961. This is a nine-months

course which, for two decades before World War II, provided the profession with trained personnel. Fellowships of \$2,000 will be offered.

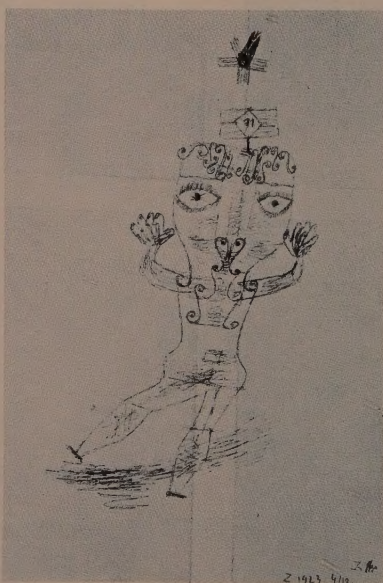
Membership Increase

The Houston Museum of Natural Science has recently taken out Individual membership with the American Association of Museums for the forty-one members of its Board of Trustees.

Connecticut Heritage Seminar

A one-day seminar will take place on October 19, at the Lyman Allyn Museum, New London, Connecticut, and will feature four illustrated lectures. It is designed to examine the Connecticut Tradition in the areas of Painting, Architecture, Furniture and the Minor Arts, up to 1825. Reservations should be made by October 12, 1961.

ART



Drawing Stolen from the University of Nebraska Art Galleries

Taken from the Art Galleries, Friday or Saturday, June 9 or 10, 1961, a drawing in water-color and ink by Paul Klee, here reproduced.

The drawing measures 87/8" x 57/8"; signed, lower right, "Z 1923 4-12 Klee"; inscribed bottom edge of mount, "1923 128 Gesuchtes gleichgewicht." Information leading to the recovery of this drawing should be directed to Captain Eugene Masters, University of Nebraska Police, or to Norman Geske, Director, University Art Galleries.

Guggenheim Director to Jury Art Exhibition

Thomas M. Messer, Director of the Solomon R. Guggenheim Museum in New York, will jury the Second Annual Painting and Sculpture Exhibition opening at the Art Center, La Jolla, California, on October 29, 1961.

American Surgeon to Lecture at Victoria and Albert Museum

Dr. Norman L. Goldberg, retired surgeon, has been invited to participate in the 1961-62 Lecture Series of the Victoria and Albert Museum, London. He will give a series of two lectures: "The Norwich School and Its Painters," Oct. 25, and "John Crome and His Paintings," Nov. 1.

New Additions to Collection at Walker Art Center

Four major sculptures have been added to the permanent collection of the Walker Art Center, Minneapolis. They are a bronze nude torso by Maillol, a bronze figure group by Carpeaux, a bronze nude torso by Archipenko, and an African Senufo ritual helmet.

The acquisition of the Senufo mask marks the beginning of the Art Center's intention to acquire other primitive and related works.

Exhibition at the Art Institute of Chicago

Mrs. Kennedy has given permission for the exhibition "Dinner with the Presidents,"—china, glass, and silver used by Presidents from Washington to Kennedy—to be held exclusively in the Decorative Arts galleries of the Art Institute.

National and International

These items, which to date have been hidden treasures, are being lent from the White House for the first time. Examples of more than 18 porcelain services purchased by Presidents will be on display.

Delaware Art Center Receives Gift

The gift of a John Sloan Collection to the Delaware Art Center by Mrs. John Sloan has been announced. This collection will be given over a period of years, and will include Sloan's personal papers, correspondence and diaries, his library, graphic work, and paintings. This is a reference collection for use, with permission, by serious students of this period of American Art History.

An exhibition of Sloan's paintings and graphic work opened at the Art Center on September 22, and will be shown through October 29, 1961.

Norwegian Art at the Corcoran

In presenting this exhibition, the Corcoran Gallery of Art, Washington, D.C., has attempted to bring to America a sampling of the most recent trends in Norwegian Art.

The exhibition will include eight artists: Finn Christensen, Ludvig Eikaas, Gunnar S. Gundersen, Thore Heramb, Knut Rumohr, Inger Sitter, Odd Tandberg, and Jakob Weidemann.

On view at the Corcoran Gallery from October 5 through November 5, the exhibition will later be shown at the Munson-Proctor-Williams Institute, Utica, New York.

1961 Pittsburgh International

The 42nd of Pittsburgh's famed *Internationals*, inaugurated by Andrew Carnegie in 1896, will open in the Department of Fine Arts, Carnegie Institute, Pittsburgh, on Thursday, October 26, 1961.

The Pittsburgh International, now held every three years, is the only exhibition of its kind in the United States. Comprising about four hun-

dred paintings and sculptures, it ranks in importance with the Biennale of Venice, the Bienal of Sao Paulo, Brazil, and the Documenta of Kassel, Germany.

The Jury of Award will consist of Lawrence Alloway, Robert Giron, Seymour Knox, Daniel Catton Rich, and Kenzo Okada. The exhibition will continue through January 7, 1962.

New Wing for Santa Barbara Museum

A new wing, to be called the Sterling Morton Memorial Wing, is now under construction at the Santa Barbara Museum of Art. This new building is not to be confused with the Preston Morton Wing, opened last March.

The building will contain two galleries having a total of 1,800 sq. ft. A lower floor will be devoted to storage. Daylight and artificial lighting will be diffused by an egg crate design, as in the earlier wing.

Albright Art Gallery Changes Name

The Albright Art Gallery of Buffalo, New York, has changed its name and will now be called the Albright-Knox Art Gallery, in recognition of Seymour H. Knox and his family. Mr. Knox has been president of the Board since 1938.

HISTORY

New History Section Organized

A section which will be devoted to history was organized at the Cleveland conference of the American Library Association.

As a part of the Reference Services Division of the Association, it will represent all those who may be interested in reference and research in the history field. It will be concerned with the problems of history departments of large municipal and university libraries, archives and history departments of state agencies,

(Continued on Page 7)

Fellowships Offered by American Academy in Rome

The American Academy in Rome is again offering a limited number of fellowships for students and artists capable of independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art, and classical studies. The fellowships carry \$3,000 a year.

Applications and submission of work must be received at the Academy's New York office by December 30, 1961. Requests for details should be addressed to the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, New York.

Walters Art Gallery to Exhibit in Paris

An extensive international exhibition celebrating the 2500th anniversary of the State of Iran will be held in the Petit Palais in Paris from October 15 through January 1, 1962. Four important Near-Eastern objects of art from the Walters Art Gallery collection have been sent to Paris to feature in the exhibition. The objects, two silver bowls, a bronze water basin, and a small perfume vase, were selected by Dr. Romain Ghirshmann, Chief of the French Archaeological Expeditions to Iran, and one of the organizers of the coming Paris event.

New Life Sciences Head at the Royal Ontario Museum

Dr. Claude Bissell, president of the University of Toronto, has announced the appointment of Dr. W. E. Swinton, formerly of the British Museum (Natural History), as Head of the Life Sciences Division, Royal Ontario Museum. Dr. Swinton succeeds Dr. F. A. Urquhart, who resigned in the early spring of 1961 to devote his time to research and teaching at the University.

SCHAEFFER GALLERIES

983 PARK AVENUE

FINE PAINTINGS
AND
DRAWINGS

NEW YORK

LE 5-6410

DUVEEN

MASTERPIECES
OF
PAINTING
SCULPTURE
PORCELAIN
FURNITURE
TAPESTRIES

GOthic · RENAISSANCE
EIGHTEENTH CENTURY

18 East 79th St., New York 21, N. Y.

GAZETTE DES BEAUX-ARTS

The Dean of Scholarly Art Reviews
Published Monthly in Paris
Since 1859

Each issue contains a Supplement
Reporting the Current Events of
the Art World

Yearly Subscription: \$18.00

Georges Wildenstein
Editor & Publisher

140 Faubourg St. Honoré 19 East 64th St.
Paris-VIII^e New York 21, N.Y.

PIERRE MATISSE

GALLERY

Modern
Paintings
and
Sculpture

NEWS LINE

historical societies and special historical collections, and school and business libraries.

The chairman of the History Section for 1961/62 is Dr. Gerald D. McDonald, chief of the American History Division of the New York Public Library.

Nineteenth Century Bedroom Furniture Available

An American museum or historical society interested in acquiring one or both sets of the following bedroom pieces and willing to pay the cost of crating and shipment, should write to Meredith B. Colket, Jr., Director, The Western Reserve Historical Society, 10825 East Boulevard, Cleveland 6, Ohio.

Set A

1 - Crotch mahogany high four-poster double bed, heavy octagonal posts, two arched plume crotch ma-

hogany panel headboards with fittings. Head posts 7', foot posts 40".

1 - Antique crotch mahogany dresser, bun feet, reeded corner posts, three drawers, button pulls, two box drawers, high scroll mirror posts, oval easel type plate glass mirror; 46" x 22" x 94".

Set B

1 - Antique crotch mahogany dresser, in carved Gothic design, fluted hexagonal posts, four long and two short drawers, button pulls, five top drawers, white marble tops, carved high Gothic mirror posts, Gothic shield shaped plate glass easel type mirror; 45" x 24" x 96".

1 - Antique mahogany double bed, heavy tubular head posts, mahogany shield shaped canopy top, bead molding trim, pleated blue silk sunburst lining, 9' high, shield shaped panel head board in carved shell and scroll design, heavy carved

tubular foot posts about 40" high, low shield shaped panel foot end.

Swedish Lapland Exhibition

A photographic exhibit on Swedish Lapland arranged by the Swedish Institute for Cultural Relations with Foreign Countries, began its North American tour at McGill University, Redpath Museum, on July 11, 1961.

This exhibition consists of two parts, and is available on request over the next few years through the Royal Swedish Embassy in Ottawa.

A. *Lapland the Country*: Swedish Settlement, Rivers and Water Power, Mining, and Care of Forests.

B. *The Laplanders*: Reindeer Breeding, Hunting, Fishing, Education, Religion, Crafts, and Home Life.

All enquiries should be addressed to: Mr. Sten Aminoff, First Secretary to the Royal Swedish Embassy, 140 Wellington St., Ottawa, Ont.



ANCIENT GREEK MARBLE
TOP OF A COLUMN
"NEO-ATTIC, 200 B.C.

has four different relief figures all around the body. Rare piece. H. 4 inches

ANCIENT ARTS GALLERY
505 Fifth Avenue New York 17
Tel. Mu 2-7285
AFTERNOONS.
No dealers



Still Life—Lemon & Grapes.

Oil on Wood 12½ x 17

Raphaelle Peale, — Phila. Oct. 1818

A rare piece by the greatest of our early
Still Life Painters

Kennedy Galleries, Inc.

Established 1874 by H. Wunderlich

13 East 58th Street

New York 22, N.Y.

SMITHSONIAN INSTITUTION TRAVELING EXHIBITION SERVICE



From the exhibition
AMERICA ON STONE



MANHATTAN STORAGE COMPANY, Inc.

1411 THIRD AVENUE
NEW YORK 28, N.Y.

GALLERIES . . . up to 2100 square feet

PRIVATE ROOMS . . . for storage

COMPETITION EXHIBITS

PACKING

SHIPPING . . . domestic and international

Mr. E. F. May, Art Department

Telephone: LEhigh 5-9100

CABLE: TABELO

TELETYPE: NY 1 - 4778

NEWS LINE

Union Ordnance Rifle Identified

Officials of the U.S. Army Artillery and Missile Center Museum at Fort Sill, Oklahoma, announced that a three-inch Union ordnance rifle in the museum's Hamilton Hall has been identified through its foundry number as one of the military pieces captured by Confederate General Ambrose Powell Hill at the Battle of Reams' Station, Virginia, in 1864.

Research Query

Information is required on early American factory-made wool fabrics, especially those made before 1860. Museums and historical societies with sample swatches, dye book samples, costumes, or manufactured wool fabric in any form, are urged to contact the Director, Merrimack Valley Textile Museum, North Andover, Massachusetts.

SCIENCE



Sundial Triptych: Obverse

Unique Sundial Triptych Stolen

The gentleman's astronomical compendium pictured here was stolen while on exhibit at St. John's College, Annapolis, Maryland, in June 1961. Made by Christopher Schissler in 1559, this perfect item in gold and silver displays a map of the world in gold and silver, a sundial, moon-phase calendar, solar altitude quadrant with rotating rule, list of latitudes of principal cities of Eu-

rope, map of Europe with pointer, and compass. Please notify director, Adler Planetarium and Astronomical Museum, 900 E. Achsah Bond Drive, Chicago 5, Illinois. Tel. WA 2-1428.



Sundial Triptych: Reverse

New Chemical Exhibit Opens at Museum of Science and Industry

A new exhibit entitled "Hall of Elements," has been presented to the museum in Chicago by the Union Carbide Corporation.

The Hall is introduced by a presentation of the 103 known elements. Three-dimensional atomic models explain how each element differs in structure and physical properties.

It is expected that the scores of display units will be intensively used as a supplementary laboratory by large numbers of high school and college groups from all over the Middle West.

Anatolian Research Project

Excavation of the Hellenistic and Roman city of Aphrodisias is the first undertaking of the Anatolian Research Project of New York University's department of classics. Permission has been received from the Turkish Government by Dr. Kenan T. Erim, assistant professor of classics, for a team of New York University archaeologists and students to begin work on the site in southwestern Asia Minor.

Study Trip Undertaken by Chicago Natural History Museum

Dr. Alan Solem, Curator of Lower Invertebrates, embarked last August on a thirteen-months' study trip

around the world, to begin a research project on the "Systematics and Zoogeography of Pacific Ocean Endodontid Land Snails." This four-year project is being conducted with the assistance of an \$18,000 grant from the National Science Foundation.

Grant for Milwaukee Public Museum

Dr. Alan T. Waterman, Director of the National Science Foundation in Washington, D.C., announced a grant of \$12,900 to the Milwaukee Public Museum with Dr. Stephan F. de Borhegyi, Museum Director, as the principal investigator. The project will deal with an archeological and ethnohistorical investigation of the problems surrounding prehistoric Mexican cultural infiltration in the Southern Maya Area.

Health Forums to be Held at the Hinsdale Community House

The Kettering Family Foundation and the Hinsdale Health Museum are offering the public a unique opportunity to hear the most vital medical questions of the day discussed by world authorities in a series of Health Forums at Hinsdale, Illinois. Admission free. The topics are: The Brain (Oct. 8), Heredity (Oct. 22), Space Medicine (Nov. 5), and Coronary Heart Disease (Nov. 19).

EDITOR'S NOTE:

To All Museums—For at least the next three months, October, November, and December, we should be glad to receive all news releases, announcements, leaflets, bulletins, and other printed materials, which are distributed by you to the public. This is for the purpose of a survey in this field. We have consistently been receiving such material and other related publications in the past, which we request you continue to send us. This is merely a reminder in order to make sure our survey will cover the field as completely as possible.

Off the Presses

ARS ORIENTALIS, *The Arts of Islam and the East*. Edited by Oleg Grabar and Max Loehr. Freer Gallery of Art, and University of Michigan, Fine Arts Department. Volume 4. Articles and Notes in several languages. Book Reviews. 462 pp. Illustrated. Washington, D. C.: Smithsonian Institution (1961). Price not given.

HONEY LAKE PAIUTE ETHNOGRAPHY. By Francis A. Riddell. Nevada State Museum, Anthropological Papers, Number 4. Preface, Introduction, Appendix and Bibliography. 92 pp. Illustrated. Carson City, Nevada: Nevada State Museum (1960). Price not given.

KUNIYOSHI. By B. W. Robinson. Victoria and Albert Museum, London. Appendices, Chronology, Glossary and Index. 71 pp. 98 illustrations. London, England: Her Majesty's Stationery Office (1961). \$5.15.

MINERAL CREEK SITE AND HOOPER RANCH PUEBLO, EASTERN ARIZONA. By Paul S. Martin, John B. Rinaldo and William A. Longacre. Fieldiana: Anthropology, Volume 52. Preface, Bibliography and Index. 181 pp. Illustrated. Chicago, Illinois: Chicago Natural History Museum (1961). \$5.50.

PAINTING OF THE HIGH RENAISSANCE IN ROME AND FLORENCE. *Volumes I and II*. By S. J. Freedberg. Volume I, Introduction and Index. 644 pp. Volume II, List of Illustrations, 700 illustrations. Cambridge, Massachusetts: Harvard University Press (1961). \$30.00 the set.

UMBRIA, THE HEART OF ITALY. By Harald Keller. Photographs by Konrad Helbig. Introduction, Bibliography and Index. 215 pp. 145 photographs, including 5 in color. New York, N. Y.: Viking Press (1961). \$12.50.

The PARKE-BERNET GALLERIES, America's leading auction firm, offers unsurpassed facilities for the successful and dignified disposal of art property. Many museums have employed our unique services to sell surplus or duplicates. Correspondence invited or a representative will call on you for consultation. Our monthly BULLETIN, free on request, provides advance information about sales of significant art for acquisition by museums. Address Department Mn

PARKE-BERNET GALLERIES • Inc
980 MADISON AVE • NEW YORK 21

GALERIE LOUIS CARRÉ

10 Avenue de Messine
Paris (VIIIe)

DUCHAMP-VILLON

DELAUNAY

KUPKA

LÉGER

VILLON

LANSKOY

tel: EUROPE 50-50

ALBERT RYDER'S IMPORTANT ARMORY PAINTING



Oil on Canvas: 15 x 25

Painted: ca. 1890

HUNTER'S REST
BY
ALBERT RYDER
1847-1917

COLLECTIONS:

Louis A. Lehmaier
Alexander Morten
Charles Daniel
Ralph Cudney
Mrs. Jacob H. Rand
Lawrence Fleischman

RECORDED:

Lloyd Goodrich, *Albert P. Ryder*
New York, illustrated plate 39
Fredric Fairchild Sherman
Albert Pinkham Ryder, New York
Page 68

EXHIBITED:

Armory Show, 1913, New York
Art Institute, 1913, Chicago
Albert P. Ryder, Centenary Exhibition
The Whitney Museum of American Art
1947, New York
Detroit Institute of Arts
1955, Detroit
U.S.I.A. Tour of South America,
Greece and Israel, 1957-1958
Albert Pinkham Ryder
Corcoran Gallery of Art
1961, Washington, D.C.



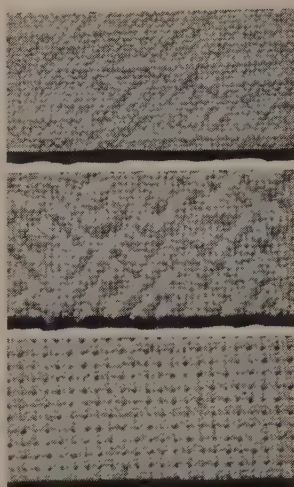
HIRSCHL & ADLER *Fine Paintings*

Galleries inc. 21 East 67th Street, New York 21, N.Y. • LEhigh 5-8810

\$2.98 a yard

10 feet wide

Museums use our giant widths for flat application on wall or panels, or for draped areas. Five heavy cotton textures 8 to 10 feet wide. Can be used end up for big areas without a seam. White, natural or custom-dyed to color sample. 2.98 to 5.25 per running yard. We charge 5¢ per inch of rod to custom pleat, unhemmed, or 10¢ per inch of rod to complete drapery panels to your measure. For catalog, 14 samples, write: Homespun House, 261 South Robertson Blvd., Beverly Hills 35, California.

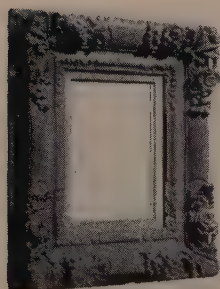


Step 3. The painting is wrapped carefully in paper and placed in a sturdy wooden box which has been made to order. The box, or crate, is usually bolted together, particularly when the painting is on a tour. This means it can be used over and over again without additional crates being made.

Security Storage Company of Washington

Specializing in the Packing of Works of Art

1140 FIFTEENTH STREET, N.W.
WASHINGTON 5, D.C.



the house of
HEYDENRYK

141 WEST 54th STREET • NEW YORK 19 • CI 5-2333

An outstanding collection of period antique frames . . . and the expert knowledge of their appropriate use

Lynch's PICTURE RODS

The labor-saving, back-saving, time-saving, picture-saving modern way to hang pictures.

Unweighted, hooks slide easily — lock solidly in position with weight of picture. All Stainless-Steel construction.

Used by thousands in the world's leading museums, galleries and private collections.



Hook for Mil-Cor moulding

Just two styles of moulding hooks are shown here — we will form moulding hooks to any required shape.

Send for free folder

MADE AND SOLD ONLY BY

KENNETH LYNCH & SONS

Art Gallery Supplies

80 Danbury Road (Route 7),
Wilton, Connecticut



Recent Museum Catalogues

ALBERT BLOCH: *A Retrospective Exhibition of his Work from 1911 to 1956.* Philbrook Art Center, Tulsa, Oklahoma. Acknowledgments and Essay by Donald G. Humphrey. Catalogue. 18 pp. 11 illus.

BALCOMB GREENE. American Federation of Arts, New York. Introduction by John I. H. Baur. Catalogue and Bibliography. 52 pp. 40 illus., 2 in color. 50 cents, paper; \$2.00, boards.

CATALOGUE OF PAINTINGS 1961. United States Naval Academy Museum, Annapolis, Maryland. 32 pp. no illustrations.

A CENTURY OF ART AND LIFE IN TEXAS. Dallas Museum of Fine Arts. Foreword by Jerry Bywaters. 21 pp. 26 illus.

CHOICES FROM THE GRANT-MUNGER COLLECTION. Fine Arts Gallery of San Diego, California. Foreword by Warren Beach. Catalogue. 15 pp. 9 illus.

COLLECTION OF JOHN J. REISS. Milwaukee Art Center, Wisconsin. Introduction by the Artist. Catalogue. 16 pp. 5 illus.

EIGHTEENTH ANNUAL PAINTING EXHIBITION OF THE SAN FRANCISCO ART INSTITUTE. San Francisco Museum of Art, California. Foreword by George D. Culler. Catalogue. 16 pp. 7 illus.

FAMOUS LIKENESS. Institute of Contemporary Art, Boston, Massachusetts. 74 pp. 36 illus. 2 in color.

47TH ANNUAL WISCONSIN PAINTERS AND SCULPTORS EXHIBITION. Milwaukee Art Center, Wisconsin. 20 pp. 14 illus.

GERMAN ARTISTS OF TODAY: A Loan Exhibition. Smithsonian Institution, Washington, D.C. Acknowledgments by Annemarie Pope. Introduction by Will Grohmann. 32 pp. 48 illus.

HASSEL SMITH. *A Selection of Paintings—1948-1961.* Pasadena Art Museum, California. Introduction by Walter Hopps. Catalogue. 12 pp. 6 illus.

ITALIAN DRAWINGS FROM THE JANOS SCHOLZ COLLECTION. Staten Island Museum. Staten Island, New York. Preface by James Coggin. 16 pp.

JAPANESE CERAMICS: *From the Collection of Captain and Mrs. Roger Gerry.* Brooklyn Museum, Brooklyn, New York. Preface by Andrée Luce Cooney. Catalogue. 41 pp. 25 illus. 1 in color.

JOSÉ DE RIVERA. American Federation of Arts, New York. 52 pp. 36 illus. 50 cents, paper; \$2.00, boards.

LONGVIEW. Hayden Gallery, Massachusetts Institute of Technology. Prefaces by Julius A. Stratton, Thomas B. Hess, and Harold Rosenberg. Catalogue. 16 pp. 4 illus.

PIRANESI PRINTS. Andrew Dickson White Museum of Art, Cornell University, Ithaca, New York. Introduction by Inez Garson. Catalogue. 14 pp. 5 illus.

78TH ANNUAL SPRING EXHIBITION. Montreal, Quebec. Introduction by Evan H. Turner. 25 pp. 12 illus.

60 AMERICAN PAINTERS 1961: Abstract Expressionist Painting of the Fifties. Walker Art Center, Minneapolis, Minnesota. List of Lenders, Acknowledgments, and Bib-

liography. Catalogue and Biographies. 79 pp. 41 illus., 4 in color.

SMITH COLLEGE LOAN EXHIBITION. The Arts Club of Chicago, Ill. Introduction by Thomas C. Mendenhall. 19 pp. 19 illus.

THE INCAS AND THEIR PREDECESSORS: Art Style and Civilization in Ancient Peru. University of California, Robert H. Lowie Museum of Anthropology, Berkeley, California. 24 pp. 9 illus.

THE MRS. ADELE R. LEVY COLLECTION: A Memorial Exhibition. Museum of Modern Art, New York. Prefaces by Blanchette H. Rockefeller, Alfred M. Frankfurter and Alfred J. Barr, Jr. 32 pp. 32 plates. \$1.25, paper.

THE 1961 ROCHESTER FINGER LAKES EXHIBITION. University of Rochester, Memorial Art Gallery. Catalogue. 48 pp. 30 illus.

THE PAINTING OF PERSIA AND INDIA: From the Collection of Leland C. and Paula Wyman. Boston University, Boston, Massachusetts. 28 pp. 12 illus.

THE STANLEY J. SEEGER JR. COLLECTION. Princeton University, Art Museum, Princeton, New Jersey. Introduction by Patrick J. Kelleher. Catalogue. 100 pp. Illustrated.

THE 38TH ANNUAL SPRING SHOW. Akron Art Institute, Ohio. Introduction by Leroy Flint. 16 pp. 11 illus.

WORK BY NEW JERSEY ARTISTS 1961: 4th Triennial Statewide Juried Exhibition. Newark Museum, Newark, New Jersey. Introduction by Mildred Baker. 11 pp. 7 illus.

decorated with raised gold chinoiserie. Door fronts are mirrored. The carved gilt
so base stands on square cabriole legs. Height 7' 10"; depth 21"; width 39".

MADISON AVENUE AT 76TH STREET, NEW YORK



Points of View

TO HELP MUSEUMS AND LIBRARIES

As most persons who itemize their income tax returns know, they may list as tax deductions certain contributions to worthy enterprises. Up until 1954, the limit was 20 percent of adjusted gross income. In that year, Congress, wishing to encourage greater contributions to churches, hospitals, and educational institutions, raised the percentage for them to 30 percent. For other categories it remained at 20 percent.



The Internal Revenue Service has interpreted Congress wording so as to exclude certain educational enterprises, such as the Art Institute of Chicago, from the benefits of the broadening bill. Certainly museums and libraries are educational institutions, particularly for the general public.

To clarify the congressional intent in specifying educational institutions as beneficiaries of higher tax exemption provisions, two bills have been introduced in Congress this year. One is by a Republican, Thomas B. Curtis, of Webster Groves, Missouri, and the other by a Democrat, Eugene J. Keogh, of Brooklyn, New York. Both extend the 30-percent deduction to any "museum of history, art, or science, or a library open to and operated for the benefit of the general public and which normally receives a substantial part of its support from the United States, or any State or political subdivision, thereof, or from direct or indirect contributions of the general public."

The Curtis-Keogh bills recognize that libraries and museums are important to our educational system and deserve the same encouragement from Government that schools and colleges receive. We urge Congressmen to support them. Whatever small loss to the Treasury they cause will be made up many times more for all citizens by strengthening and improving libraries and museums that serve them directly.

(The above editorial is reproduced with the kind permission of the Chicago *Sun-Times*, from their issue of July 28, 1961)



Wilcomb E. Washburn

Scholarship and th

HAVING come into the museum field from the university field, I have always been curious to know what "image" the museum world projects to the outside, particularly to my colleagues in the universities. What I find disturbs me. Often the museum is thought of not as a scholarly institution but as a place to visit occasionally with the children for a mixture of entertainment, education, and relaxation. When the museum is thought of as a scholarly institution it often comes off second best to the universities. Of course, the image is a complex one. [Editor's footnote: There are 66 categories of museums in the United States and Canada, not counting specialized museums. What is here under discussion is a growth of educational work. At the same time research work has also been on the increase. —See *Museum News*, June 1961, pp. 30 ff.] The museum anthropologist is more highly regarded than the museum historian. The great natural history museum with a solid record of scholarly publication is more highly regarded than the small historic house museum. Nevertheless, insofar as one can speak generally, I think the museum is little valued as a scholarly institution in America in comparison with its former status and in comparison with what it should be.

The feeling that scholarship is not fully recognized in the museum profession is widespread within the profession itself. Curators frequently report that their "directors," the museum "administrators," fail fully to appreciate the value of the research activities that are going on. Publications may indeed be encouraged, but popular guides often weigh as heavily in the mind of the administrator as more abstruse scholarly treatises, and the latter are often more tolerated than honored. Rarely does one find a museum director who conceives of the primary function of a museum to be the encouragement and promotion of scholarly work, if need be at the expense of the other activities of the museum. The best record of scholarly publication in American museums tends to be in those institutions whose commitment to exhibitions, education, public relations, and the like, is the least. The university museums form one of these groups, and the special institutes associated with museums, such as the Bureau of American Ethnology, form another.

ABOUT THE AUTHOR: Wilcomb E. Washburn, Curator of the Division of Political History, Smithsonian Institution, received his Bachelor's degree from Dartmouth in 1948 and his Ph. D. from Harvard in 1955. From 1955 to 1957 he served on the teaching staff of the College of William and Mary and was a Fellow of the Institute of Early American History and Culture at Williamsburg, Virginia. He is the author of *The Governor and the Rebel: A History of Bacon's Rebellion in Virginia* (1958), and other books and articles dealing with American colonial history. He joined the staff of the Smithsonian Institution in 1958 as Acting Curator of the Division of Political History, and became Curator of the Division in 1959.

useum

The great natural history museums of Chicago, New York, and Washington, and other American museums here and there, also have distinguished research programs, which perhaps owe much of their present distinction to the pattern of honor in which scholarship has been treated within their walls in the past.

The attack on the scholarly character of museums began in the 1930's and 1940's and insisted that museums develop a social consciousness and relate their work to the world around them and the people in it. In statements like Theodore L. Low's *THE MUSEUM AS A SOCIAL INSTRUMENT: A Study Undertaken for the Committee on Education of the American Association of Museums*, and published in 1942, the curators were declared well-nigh obsolete unless they perceived their social function to be that of educating the general public in whose midst they found themselves. Educationists like Low found existing museums and curators guilty of the double crime of not only

"postponing the fulfillment of their duties to the community [but of being] hypnotized by the charms of collecting and of scholarship.

"Two factors were largely accountable for this blindness (Low writes). In the first place the staff of the early museum was chosen for its scholarship and not its social consciousness. Thus scholarly work achieved a place of prominence in museums far out of proportion to its relative importance. This was furthered by the fact that most directors were chosen from the ranks of the curators and, since they themselves

were scholars by nature, they naturally tended to uphold the glories of scholarship against any encroachment attempted by those who had more liberal ideas about education."

The consequences of the "new" theory required the liquidation of the scholarly ideal—at least insofar as letting it remain the principal purpose of the museum—by force if necessary, all in the interests of democracy. Collecting and scholarship were regarded as having performed their only justifiable functions in the past. Not only was little to be expected from the curators involved in such activities, but it was time for them to retire in favor of the educationists who would proceed to interpret to the masses the collections the curators had built up.

Such was the program of the "new" theory that "to make itself alive a museum must do two things: it must teach, and it must advertise."

Under the impetus of such a theory the museum began to think of itself in terms of its functions, not of its purpose. The basic purpose, or mission, of the scholar, to uncover the truth in his own way, and in his own time, was ridiculed as anti-social and even antediluvian. The museum was thought of, by the reformers, as a social instrument, designed to do something to someone, rather than as its own excuse for being.

Is it any wonder that the museum has lost much of the scholarly prestige it once had in comparison with the universities? The professional educationists, who consider education a professional skill too abstruse to be left in the hands of the scholars, and who, typically, substituted functions and techniques

Scholarship and the Museum

for purpose and content, never captured the major universities. Nor have these universities succumbed even to the force of the federal government's massive spending programs designed to enhance our war-making capabilities. Universities such as Harvard have accepted government money for research purposes only if the end of the research is that which is desired by the faculty member who will use it, not that set by the federal government as a condition of the grant. Hence the essence of scholarship, the ideal of free inquiry, has been preserved in the universities despite the pressures of those in government, in schools of education, and among the general public, who are unable to distinguish between directed research for a practical purpose and scholarly inquiry which serves no greater purpose than satisfying the curiosity of the scholar undertaking it.

The university has its functions as does the museum, and teaching is one of them. But it is the right to pursue knowledge wherever it leads, without worrying about one's social function, which distinguishes a center of learning—be it university or museum—from an instrument of teaching.

Suppose we accept the concept of the museum as an instrument for educating the public? Admittedly the educationists have not gained the overwhelming control they would like to have over our museums in order thoroughly to test the results of their theories. Nevertheless, they have gained a large measure of control. Education departments are more widespread now than twenty years ago; budgets are bigger; museum directors are perhaps less frequently from the ranks of the "enemy"—the professional curator—and are occasionally from that new class of professional "administrators" who now stand side by side with the "educators" in plotting museum theory.

Twenty years is a long enough time to test—at least tentatively—the educational theory of the museum. What are the results? The literature is extensive, but it is not illuminating. Sampling of visitors' reactions, tests of school children, theoretical disquisitions on museum education are, so far, weak and inadequate. Most of the material is descriptive of elementary reactions to museum exhibitions; most of the rest is frankly subjective or assertive. None of the evidence matches that available from the testing that goes on in formal schools, whether at elementary or university levels. Little of the evi-

dence derived from museum testing would be acceptable to reputable scientists as support for the educational conclusions derived from it (or, more normally, assumed before the testing) by the professional museum educationists. This is particularly true if the museum educator is forced to explain in what way the education is more appropriately conveyed by museum techniques than by conventional schooling, home-reading, or the like.

It is quite true that a class will learn how the Indians hunted buffalo by means of an eight foot by ten foot case showing an arrowhead surrounded by pictorial representations of hunter and hunted in a Plains setting. But are the children learning any more from this eight foot by ten foot case than they would be learning from an eight inch by ten inch page from an illustrated book?

The scholar is not against education. He realizes, however, that education is the by-product of research into the dark world of ignorance in which the scholar must chart the way for the teacher and student. The scholar realizes, moreover, that there are varying levels of education as well as varying techniques of instruction. One does not insist that the Institute for Advanced Study at Princeton open its doors to all and that the professors be forced to lecture in a way that the general public will understand. Admittedly, a private institution can be more confident about excluding the public from its activities than a public institution. When our physical security is largely dependent upon scholarship, the administrator should educate the funding authorities to the significance of scholarly research or the scholar should not have to modify his rôle so that it is comprehensible to the uninstructed public.

Certainly the museum educates, and different museums educate at different levels and in different ways. If some wish to be education centers or entertainment parks, well and good. Not all universities are scholarly institutions. But must we insist that the finest art gallery or the most recondite collection be "interpreted" to the public whether the public is adequately prepared for the experience or not? Can not some museums be let alone to educate in their indirect way, through the new knowledge unearthed by their curators and published in scholarly monographs, and by study of their special collections by other scholars engaged in similar exploratory work? Do all museums have

a responsibility for the school child or the casual visitor? I think not.

Looking backward, can one not say that the museum purpose was served best by men like Ales Hrdlicka, the distinguished physical anthropologist of the United States National Museum? Hrdlicka, and other anthropologists in the Smithsonian Institution, devoted their lives to research into the unknown. As by-products of their research, they collected vast numbers of artifacts which now form the basis of the Smithsonian's collections in their fields. These men were highly honored as scholars and experienced no exclusion from the community of scholars. Indeed, as Clark Wissler pointed out in 1942, and William N. Fenton more recently, the museum was, until 1900, the center of anthropological studies. Young scholars were attracted to the museums rather than to the universities.

What is the picture today? The locus of scholarly research has shifted more and more to the universities. Is the cause the growing weight of exhibits programs, educational services, and all the other paraphernalia of the modern American museum? I think not. I think these programs are merely the effect—not the cause—of the idea which has gradually altered museum theory: the idea that the museum is an institution designed to educate directly a mass audience. The museum's commitment to such an idea is the assumption upon which present-day museum activities are based. Research programs still exist, but they are no longer justified by the earlier idea of the museum as a community of scholars, isolated from the public, pursuing knowledge and preserving the heritage of the past in their own odd ways. Rather, research has been reduced to *one* of the *functions* of a museum curator, encouraged by museum administrators because it brings approval from the curator's professional colleagues.

What is the purpose of a museum? The traditional American answer combines many values and says that the museum is designed to educate the public, to promote research, and to preserve objects of cultural interest. I wonder whether any vital purpose can be so varied in its composition?

The purpose of a soldier is to fight, of a farmer to farm, of a schoolteacher to teach, of a scholar to perform research. What is the purpose of a museum curator? To conserve the already existing heritage of the past? To educate through ex-

hibits? To do research into the unknown? No one factor emerges as the principal purpose of the American museum curator.

The museum in the United States, it seems to me, does not have the clarity of purpose that the military world, the business world, and the scholarly world possess. The fact that the museum world is often not included within the scholarly world, oriented about universities, is suggestive of its failure to share as its principal purpose the principal purpose of the great universities.

In Europe and other parts of the world, the museum does not lack the scholarly recognition so rarely extended to the American museum. In the handbook of the Nordiska Museum in Stockholm, the purpose of the museum is defined as "twofold, first to provide a source for scientific research and second to stimulate the public interest, by exhibitions and other means, in the results of these researches."

While conscious of its educational function, which it recognized formally in 1929 to the extent of creating an Education Department, the Nordiska has kept its purpose clear—to provide a source for scientific research—a purpose which its education department, in explaining the results of those researches, justifies. How many American museums have stated their purpose so clearly? The vast publications list of the Nordiska Museum illustrates how fully the ideal has been met.

It is not enough, I think, to give three cheers for research, education, and preservation, as the great functional trinity of the museum. In a great museum, as in a great university, research into the unknown must be the passion which dominates all and on which the functions of conservation and education depend.





Clark C. Evernham

Science Education

MUSEUMS are accepted institutions of long standing in our society and yet, when we attempt to define the functions and purposes of the museum, we find little agreement. There is by far less uniformity of definition than in any other institution so widely distributed and accepted in our society. The name "Museum" is attached to an assortment of activities with which we are all familiar, although I am afraid that many may lack the integrity to deserve the name. Certainly, one function of a qualified museum is that it should contribute to the knowledge of mankind.

One of the serious problems facing museums today is the failure of segments of the profession and members of boards of trustees to recognize that the structures and processes of our society are constantly changing, and that museums must adapt themselves to the needs of present day society for—"an institution which does not serve a purpose in society soon fails."

In the present world in which we live, the products of scientific research are growing much more rapidly than is the ability of the people to receive and understand them. The media of communication, even though vastly expanded and improved, are inadequately meeting the challenge of disseminating information. It is truly the era of super-specialization and, if we fail to keep the people informed, the tremendous progress of our technology and scientific knowledge forebodes many dangers.

There are available today many new devices and techniques for use in education—many so new that we scarcely know their limitations. There is one device, however, unique to the museum—tried, tested and proven to be reliable and not to be equalled by any substitute. Collected over the years, preserved and studied, the artifacts of man and specimens of nature are an unequalled stimulus to the education of the child or adult who is brought into contact with them in the museum under the skillful guidance of the museum educator. That we have these collections and the knowledge that there is an ever-growing need for science education places a responsibility on the museum which cannot be ignored. It is a problem which must be examined with as much care as would be shown to a new research program.

ABOUT THE AUTHOR: Clark C. Evernham is Managing Director of the San Diego Museum of Man. He served as President of the Western Museums League in 1955, is a member of the Council of the American Association of Museums, and is President of the Association of Science Museum Directors for 1961-62. After graduating from U. C. L. A. in 1941, he was associated with North American Aviation and Consolidated-Vultee Aircraft, served in the U. S. Army Infantry, and then was a rancher before coming to the San Diego Museum of Man in 1949, where he was appointed to his present position in 1951.

Museum Responsibility

The successful museums today, and those which are doing an effective job in the community, are the museums which have a balanced program. They have arrived at a formula of proportionate development in the exhibition, collection, research and education departments. These museums have recognized—and the members of the staffs have recognized—that each department is dependent upon the other, and that each plays an effective rôle in maintaining the balance. As a result these museums have found a broad market for their services. They appeal to the public's interest in popular science, to the serious purpose of the educators in the schools, and to the qualifications and integrity of standards required by foundations, and thus are enabled to maintain their financial balance. There is always a direct relationship between the ability of any sciences to expand and develop through pure research and the public's interest in them. The day of wealthy private donors has virtually passed, and support for research departments of museums must come from foundations or from public sources. If science fails to "communicate" with the public, fails to arouse its interest and stimulate its imagination, then the public will lose interest and, in turn, the museum will lose the financial support so vitally needed. This in itself dictates the importance of the museum field carrying on a science education program, if only for its own selfish interests. If we recognize that museums have an obligation to society and that collections and knowledge should not be the treasures of a few, we will recognize the obligation of science education.

Most museums are in the process of attempting to strike a balance between their efforts in the different departments, and many are having painful

experiences. Administrators have been aware of the need for increased emphasis on the educational rôle of museums and have attempted to remold existing staffs to meet this new demand. These changes (so deftly described by Collier), have created problems in the curatorial departments. Furthermore, it has been discovered that the scientific curator is generally unsuccessful in the rôle of museum educator. While it may seem the simplest expedient at the moment, the end result is generally a disrupted curatorial department, and an ineffective educational program. It has been recognized for many years that museum educators must be trained specialists, for the duty of interpreting science to the elementary child or the uninformed adult requires as much skill as the duties of the research worker. This need for trained specialists was repeated and emphasized at the Unesco International Seminar in Brooklyn in 1952, and again at Athens in 1954.

Even though the researcher and the educator are two entirely different kinds of people, they should have the same integrity of scholarship and the same dedication of purpose. There should exist in the museum a cooperative liaison between the researcher, the educator, and the registrar, for each is dependent upon the other and each is necessary to the other. This is a problem which must be faced by every museum and solved within the museum itself.

It is well for the museum already engaged in science education, or for the museum about to embark on a science education program, to decide what specialized assets it has available. This should dictate the branch of science education which it should undertake. It must be determined whether its efforts should be directed to elementary science education

Science Education: A Museum Responsibility

and the visiting school classes, or emphasize specialized fields of science for more advanced students to encourage the development of scientists, or whether publication is its most effective outlet. Since each museum has a different set of qualifications and lives in a different environment, the mere copying of a successful program in another museum will not insure success. Each museum should evaluate its current personnel and, if it decides to use members of its present staff for new duties, it should seek means of training these and relieving them of their other obligations to the collections and research.

The administrative departments of the museums should be as concerned with the quality and effectiveness of the educational program as they are with any of the other phases of museum operation. The museum's education program should augment existing educational facilities in the community and not duplicate them. It should be designed always to keep in mind the unique asset of the museum—its collections. The mere establishment of children's activities or adult meeting places, with little guidance and purpose, can be no claim to operating an educational program, nor of furthering the purposes of museums.

The museum which has long been engaged in educational work is often so lost among the trees that it cannot see the forest, and it would do well to review the objectives, as well as the personnel of the department. While museum educational programs may have their start with volunteer help and with a minimum of professional guidance, it is necessary that, in the later development, the museum bring high professional standards into the department. Too often it is easier to take the route of least resistance, leading the museum quickly into baby-sitting, entertainment and amateur programs.

Finding qualified personnel to staff an educational department poses a problem. As is true in all phases of the museum field, sub-standard salaries prevail, seriously jeopardizing the quality of available men and women. There are always some dedicated people, of course, but we cannot build museum staffs on dedication alone. We need educators with the knowledge of scientists and the ability of teachers, and we cannot expect to find them for salaries less than those paid in schools and universities. If we are to attract into the museum education field the university graduates whom we need for future mu-

seum staffs, then we must solve these problems today, and give to the museum education departments the kind of recognition and stature they deserve. If there were a larger field for college graduates as museum educators and greater remuneration, then universities would be inclined to include this type of educational work in their curricula. To date, apprenticeship has been the only source of training and I see little immediate hope of replacing this system. There are excellent people presently in the field and there are many more who could benefit greatly from training under these people. A seminar on a regional or national basis could do much to improve the methods and techniques of those already in the field.

In examining educational programs we should ask ourselves certain basic questions. Is there a serious objective behind our program, or are we merely keeping students busy? Are we using those segments of the collections which could be made available for educational purposes? Are we accessioning to the collections items which would facilitate educational work? Have we recently assessed our personnel and their capabilities? Have we balanced the number of personnel in the various departments in relation to what is expected of them? Have we coordinated our exhibition program? Is it not possible that some of the equipment or facilities could serve a dual purpose? I should like to cite but one example. The San Diego Natural History Museum, having recently established a research field collection station in Baja California, Mexico, was able this year, with no disruption to the scientific personnel involved and by working with the school system, to make the station available for a week's experience to carefully selected high school science majors. This example of integrating the science research program with the education department is an excellent use of facilities. Who is to say what far-reaching effect may have been accomplished by stimulating the development of future scientists through a week's contact with professionals in the field?

The opportunities exist in our own institutions, but we may fail to see them. It certainly behooves us to make a critical analysis to ascertain whether we are really meeting, to the best of our ability, the obligation of science education.

Three Schools of Thought

Dr. Wilcomb E. Washburn (who represents the first school) believes that museums are losing their best scholars and historians to the universities and, as a result of their current preoccupation with playing up to the public as their principal mission, are forfeiting their institutional integrity and prestige.

Mr. Clark C. Evernham (of the second school) believes that our ever-changing technology must always be clearly and simply presented to the people, and that a museum is a popular force with a liberal education program for the community it serves.

Miss Katherine Coffey (of the third school)—who inadvertently serves as a moderator—thoughtfully, generously and good-naturedly disagrees and agrees with both of the others.

These three contemporary points of view, fresh and timely as they seem here, are only the three classic points of view being reconsidered in modern dress. They are as old as the first museum.

These photographs are intended to illuminate some of the three authors' principal arguments, and their captions are initialed quotations from Dr. Washburn, Mr. Evernham and Miss Coffey's articles.

—V. P.

A class of visiting school children: Cranbrook Institute of Science, Bloomfield Hills, Michigan.

"... are the children learning any more from this eight foot by ten foot case, than they would be learning from an eight inch by ten inch page from an illustrated book?"

—W. E. W.



Three Schools of Thought

Research Library at Yale's Peabody Museum.



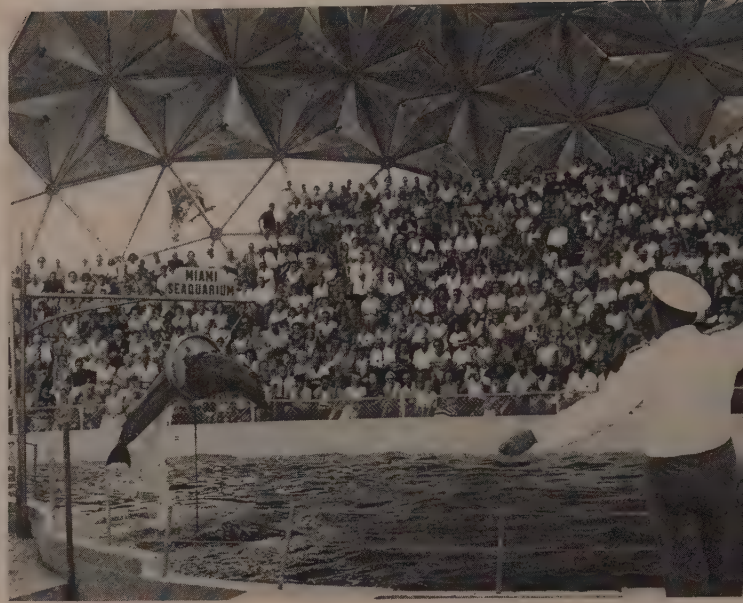
"The locus of scholarly research has shifted more and more to the universities."—W. E. W.

"... if we fail to keep the people informed, the tremendous progress of our technology and scientific knowledge forebodes many dangers."—C. C. E.



A simulated Atomic Reactor at the Oregon Museum of Science and Industry.

At the Miami Seaquarium, before a vast audience, a porpoise jumps through a hoop.



"... different museums educate at different levels and in different ways."—W. E. W.

"Who is to say what far-reaching effect may have been accomplished by stimulating the development of future scientists through a week's contact with professionals in the field?"—C. C. E.



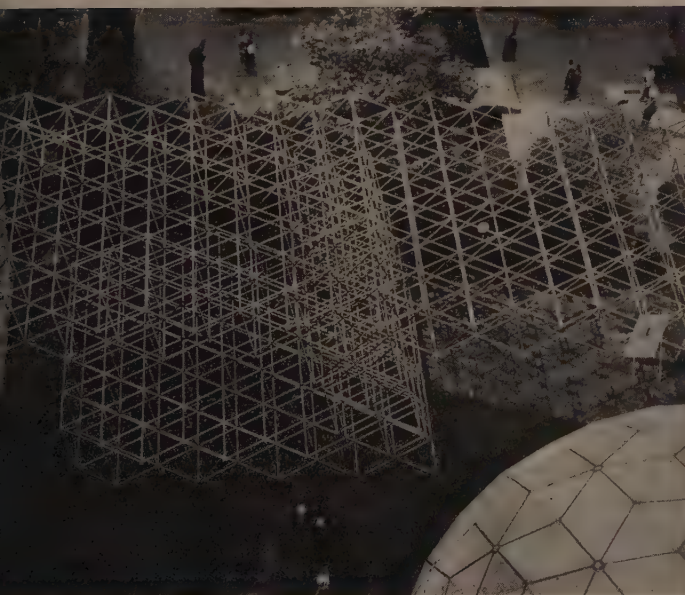
On a field trip, students from the Charlotte Children's Nature Museum participate in excavation under the direction of Mr. Bennie Keel, Archaeologist, in charge of the historic Town Creek Indian Mound site.

One of the Museum of the City of New York's Walking Tour Series for history classes, called *George Washington's New York*. Young students are being shown Trinity Church by Henry Hope Reed, Jr., the distinguished architectural historian.



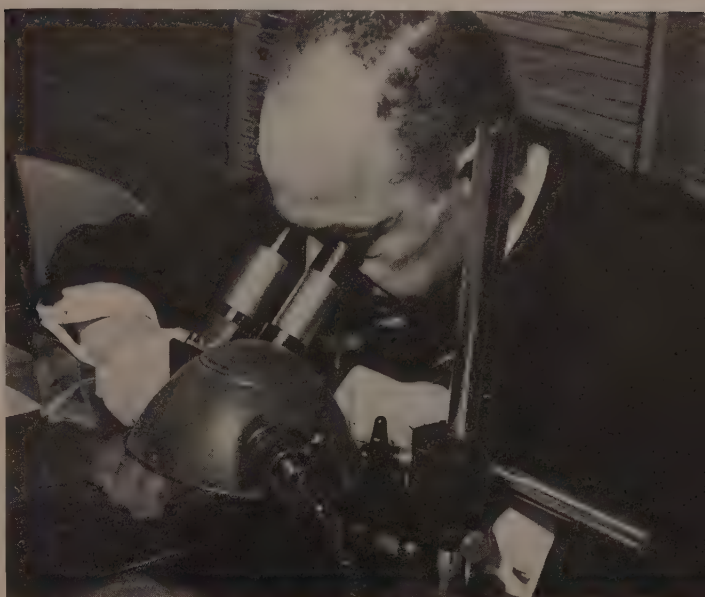
"Are the concepts of a scholarly rôle and an educational rôle mutually exclusive?"—K. C.

"There is always a direct relationship between the ability of any sciences to expand and develop through pure research and the public's interest in them."
—C. C. E.



Buckminster Fuller's Octet Truss and Geodesic Radome in The Museum of Modern Art's garden, New York.

Calvin S. Hathaway, Director, in his laboratory at the Cooper Union, New York, recovering faded patterns in the weave of a two thousand year old Chinese textile.



"It is most important that the director of the museum . . . has a primary awareness . . . of his own work in relation to the goals of his particular institution."
—K. C.

"The smaller museum . . . can make use of imaginative exhibitions to . . . perform its educational functions."
—K. C.



Model of an early American Revolutionary grist mill at the Hagley Museum, Wilmington, Delaware.



Katherine Coffey

Operation of th

IT is probably no coincidence that the two countries in which the tradition of the educational function of a museum is strongest and most highly developed are democracies. Only in England and the United States of 90 years ago was the climate right for the theoretical acceptance of the ideals of high-minded scholars who felt that museums could and should become more than storehouses through which the public might be allowed to wander at random.

The late Dr. George Brown Goode liked to quote from a speech made in 1874 by Sir Henry Cole, for many years the virtual director of the Victoria and Albert Museum:

If you wish your schools of science and art to be effective, your health, the air and your food to be wholesome, your life to be long, your manufactures to improve, your trade to increase and your people to be civilized, you must have museums of science and art to illustrate the principles of life, health, nature, science, art and beauty.

I am not sure that this is the first statement connecting museums with social reform, but it certainly must be one of the most wholesale endorsements of their efficacious powers in this direction. This sort of thinking was not uncommon, however, before the turn of the century. One has only to re-read Dr. Goode of the Smithsonian Museum and his friend and colleague across the Atlantic at the South Kensington Museum, Sir William Flower—or even the articles of incorporation and other annals of the founding of our great museums in the last quarter of the last century—to note the sense of responsibility toward the public and its instruction which existed in that day. The millenium envisioned by these scholars and philanthropists for the museum of the future and enlightened society has been long in coming, but the pattern set by them is still fresh and meaningful and the acceptance of public education as a museum function firmly entrenched.

Before entering into a discussion of the educational role of a museum in relation to its scholarly rôle, however, it may be well to establish one or two definitions or premises on which to base a proper frame of reference.

ABOUT THE AUTHOR: Katherine Coffey has been with the Newark Museum since 1925, serving as Staff Assistant until 1931 when she became Curator. In 1947 she was appointed Assistant Director and in 1949, Director of the Museum. A graduate of Barnard College, Columbia University, she came to the Museum when plans were being made for a new building, and assisted in bringing about their realization. She was, therefore, closely associated with John Cotton Dana, founding pioneer of the Newark Museum. For many years Miss Coffey was responsible for all Museum exhibitions and educational programs, and won distinction as Director of the Museum's Apprentice Training Program. She was President of the Northeast Museums Conference from 1951 to 1952, served as a member of the Council of the American Association of Museums from 1953 to 1956, and is an elected member of the Association of Art Museum Directors.

Individual Museum

Basically, a museum is a monument to the acquisitive (and inquisitive) nature of Man, the Collector. Its uniqueness lies in its irrevocable association with "things" or objects. A museum is "an institution for the preservation of—objects", and this is quite possibly the only single factor common to all museums, great or small, with or without curators, museums of art or science, general or highly specialized, children's or university, without which they must cease to be a museum at all. This factor separates the museum from the library which accumulates and dispenses books and from the university which accumulates and dispenses knowledge, often with no reference at all to objects.

If one were, for the sake of discussion, to separate the purpose of a museum from its function, the purpose would be to collect and preserve. The purpose is simple and direct while the functions will be several but inter-related. Research, exhibition, education are each functions, and the emphasis on one more than another will vary in degree from one museum to another.

Dr. Goode's full description or definition of a museum reads:

A museum is an institution for the preservation of those objects which best illustrate the phenomena of nature and the works of man, and the utilization of these for the increase of knowledge and for the culture and enlightenment of the people.

Such a statement helps to bring the picture into focus. There is a dual rôle to be performed by a museum, and there are many ways of fulfilling the rôles as well as varying degrees of performance.

Some museums have been founded around great

private collections from the world of science and art. Many of these have since become our greatest public museums, located in large cities. Such museums, by the very nature and importance of their collections must feel a heavy responsibility for research. At the same time they should also, in one way or another, maintain a high level of popular education. Their reputation attracts swarms of visitors who look to them for guidance and authority and whose needs must be satisfied or their interest will be eventually stifled. It is upon these great museums that the dual load of responsibility rests most heavily. Their obligations differ greatly in degree from the museums that were founded around smaller and less important collections (plus creative ideas) as to how these objects might be used to enrich the life of a community.

The smaller museum will channel its greatest effort into education and will use every means at its command to create a climate to which visitors will come freely and eagerly. Unlike the great institution its reputation is not world-wide. The fame of its collections is not likely to draw visitors from distant places. It is not under obligation to keep a large part of its collection permanently displayed, but can make use of imaginative exhibition to attract the public and so be able to perform its educational function. It will also make wide use of interpretive activity in relation to its collections and exhibitions. So much has been said and written in this area that it will serve no purpose to repeat this familiar material here, except to mention in passing that it is presumed and to be hoped that such activity will be undertaken only in relation to the museum purpose—its collections—and not just

Operation of the Individual Museum

to stimulate attendance for the sake of producing impressive statistics.

One might continue to list types of museums, pointing out the responsibilities of each in relation to the type of support received, size of community, type of community served, and so forth. A university museum, for instance, will be little concerned with public education and will rightly consider its most important function to be research almost exclusively while the reverse will be true of a small general museum. What becomes apparent, however, is simply that there is no one image and no one function which will be right for all museums.

The general character of a museum should be clearly determined at its very inception. Specialization and division of labor are essential for institutions as well as for individuals. It is only a great museum which can hope to include all departments, and which can with safety encourage growth in every direction.

If, then, a dual rôle does and must exist in the museum field, the question should be asked: Are the concepts of a scholarly rôle and an educational rôle mutually exclusive? How are they related? How separate? The debate over relative importance has been raging for decades. Some have felt, with Mr. Dana and Mr. Lowe, that the museum has not measured up to its potential as an educational and social force. Others have felt that the scholarly rôle of the museum is often sacrificed on the altar of popular education. Both positions are easily justified.

A great deal of the existing misunderstanding between the two points of view can be attributed to a lack of professionalism within the museum field. For the most part a scholar employed by a museum tends to identify with his particular branch of knowledge in the world of research and scholarly endeavor. An educator similarly employed identifies most easily with the field of education. Each, in other words, tends to think in the terms and in the frame of reference of a field outside of the one in which he is employed. There is a lack, among some of the people most intimately concerned, of the basic concept of a profession. This profession is completely different from that of the scholar or the educator in other fields, but at the same time combines something

of each. Just as a museum is neither a library nor a university, so its staff has a unique rôle to play also. Ideally there will be something of the educator in the museum curator and something of the curator in the educator, and both will meet sympathetically, particularly in the area of exhibition.

Above all, there must be a primary awareness on the part of a staff member of his own work in relation to the goals of his particular institution. When he can measure his own success or failure in terms of the carrying out of these functions he will have become a museum professional, and much of the confusion and conflict of aims will cease to exist. Certainly it is most important that the director of the museum be such a professional and able to weigh curatorial and educational demands in relation to the whole function of the institution.

In an ideal situation, then, where educator and scholar meet on the common ground of a museum, what will be the result in terms of the educational function? Without again emphasizing the differences that occur between individual museums it is possible to make a few generalizations. There will be, first of all, a realization of the dependence of education on sound scholarship. While *popular education* is not approached on the same level as *graduate study*, both must have a solid foundation in scholarly research. Those museums not equipped to carry on their own research must lean heavily on the findings of the great museums whose collections suit them so admirably to this activity. The staff of the smallest community museum must have the same attitude in this respect as its counterpart in the museums of the largest city.

The first point of contact between public and museum is through exhibition and if, indeed, the museum can become a place where parents and children may come together to spend a pleasant and instructive afternoon, much has been accomplished. The purpose of exhibition is not to confound, confuse and impress by sheer mass, but to illustrate periods of man's history, creativity, ideas, or various aspects of natural phenomena through objects arranged in meaningful sequence. If this can be done in such a way that instruction and pleasure are provided for intelligent adults and children at the same time, a high standard has been achieved. Ideally it should be possible for a person to gain information on almost any level from a skillfully arranged exhibition. The knowledge and research of

the curator are combined here with the concepts and techniques of the educator to produce the intended result.

The enlightened public envisioned by the founders is certainly the *raison d'être* of the museum's educational and interpretive function. In this sense, the museum is very properly a social instrument. An enlightened public, gaining enjoyment and instruction, from its museum contacts is certainly a necessity for the perpetuation of the very museum concept itself. Beyond this and of even more importance, however, is the rôle it plays in stimulating youthful as well as adult interest and knowledge in an increased understanding not only of the world we live in, but some of its more technical and ideological aspects. Sir Henry Cole wrote again in 1874:

"A thorough education and a knowledge of science and art are vital to the nation and to the place it holds at present in the civilized world. Science and art are the life-blood of successful production. All civilized nations are running a race with us, and our national decline will date from the period when we go to sleep over the work of education, science, and art. What has been done is at the mere threshold of the work yet to be done."

Sir Henry and others have seen the museum as the visual-aid, *par excellence*, to illustrate and disseminate information and understanding in these areas. Today an enlightened public is infinitely more vital to the welfare of a nation than in Cole's day, and the museum has a contribution to make well within the scope of its function.

If the premises that we have used in this discussion are valid, then it is indeed an unnecessary mistake for a museum to find itself in an embattled position in regard to education versus scholarship. First must come the realization that any function is to be pursued only in relation to collections or objects. Then the ideas and philosophy governing the operation of the individual museum must be understood. It seems unnecessary to repeat that a museum *must* know its own function, *must* have specific aims to which it adheres, but if these are unclear only confusion and cross purpose can result.

Once there is understanding in this area it will become clear that research is of the utmost importance. The work of the specialist is the backbone on

which its educational function rests, but it has no place in a museum unless it is related to collections. Research which does not have such a purpose might be better carried out by a university.

Education within a museum will be equally object-centered, then, and the ideas and concepts employed in relation to the objects for purposes of enlightenment and interpretation will be firmly rooted in the findings of the scholar. It is probably a matter of a change of attitude that it is necessary to bring the two points of view closer together rather than a change in the type or quality of work performed. A curator can do an equally fine job of research when he is aware of the educational possibilities and implications of his material in a broad sense.

Perhaps it is the rôle of the educator in the museum to help the scholar to see the *whole* that lies behind the separate *parts*, and of the curator to help the educator to analyse and identify those parts. But certainly the two must work together to make the *whole* of use to the museum's patrons—the student, the casual visitor, or the specialist—in the most effective possible way.





Patricia M. McDonald

Museums a

Pupils study an exhibition of "Invertebrates" especially provided by the Australian Museum at Sydney, as part of their biology course. Accompanying them is the author, Miss McDonald.

DURING my recent visit to the United States, I commented on the scarcity of museum programmes, during school hours, for secondary school classes. This situation is, of course, not confined to American museums, and in fact programmes for secondary schools are not as common, nor as well patronised, as those for primary schools in any museum in any country. This lack seems to be due more to reluctance on the part of the schools to take advantage of the facilities the museums have to offer, rather than a failure on the part of the museums.

How then, does a museum educator overcome this situation and attract more secondary schools to his museum? The following suggestions are put forward in an attempt to clarify thought on this problem; certainly these remarks are not intended as a blue print for action.

Firstly, of course, the museum educator has to be convinced himself that visiting a museum is of benefit to secondary pupils hard pressed by time, or by preparing for their vocations, or by imminent public examinations. Can a museum provide a programme of such great value that a school is justified in sending its pupils?

This of course depends on the objectives the school is trying to attain through its educational programme. If its aim is simply cramming together enough facts in a pupil's head to pass an examination then perhaps a textbook will suffice but even so a museum can certainly provide factual knowledge of its subject. But usually schools have a wider aim than this; they are trying to stimulate the child's interest in his subjects, not only so that he will learn more easily but so that they will be more meaningful to him. They are also trying to develop an abiding interest in certain fields, so that the pupil will carry on this interest in his leisure time, both now and in later life. Here surely are the best possible reasons for visiting a museum, what better place to stimulate interest and to create worthwhile and lasting interests? Perhaps another aim of the school would be to develop careful observation, leading to habits of logical thinking; here too the museum exhibits can be of great use in promoting detailed observations and logical deductions. Schools are usually also trying to develop healthy social attitudes, for instance correct attitudes to civic

ABOUT THE AUTHOR: Patricia M. McDonald has been Education Officer at The Australian Museum, Sydney, since 1953. She graduated in Science in 1950 and obtained a Diploma of Education in 1951 from the University of Sydney. With the aid of grants, she studied museum educational services in New Zealand and Britain in 1957 and 1959. She also studied the Continental museums and took part in the ICOM meeting in Stockholm. In 1961, she was one of 17 overseas delegates who toured midwestern states museums under the auspices of the American Association of Museums, and then visited museums in the eastern states, Los Angeles and Honolulu. Miss McDonald is now doing research in the educational use of the Australian Museum galleries in preparation for her Master's degree at the University of Sydney.

Secondary Schools

responsibilities, such as the preservation of the natural and cultural heritage of his race. Again the aim dovetails with that of a museum.

All of these objectives should be kept clearly in the mind of the museum educator when he is planning programmes for secondary schools. Only by so doing will he make clear to himself the objectives of a museum visit and its value to pupils.

With the arguments outlined above, it hardly seems possible that high schools can refrain from rushing to museums, and yet this is not the case—far from it. Enquiry soon reveals that there are many practical difficulties in the way; firstly lack of interest on the part of school authorities, who either cannot see the value of a museum visit or do not wish to bestir themselves to organize it; secondly, even if they are interested, the rigidity of the school timetable is such that there is frequently not a sufficient span of time available for a museum visit with its attendant traveling; and thirdly, and perhaps most significantly, the pressure of college or university entrance examinations excludes such “frills” as visiting museums or other centres of interest outside the classroom. How is the museum educator to overcome these problems?

One method of attack could be to start with the most difficult problem—the university entrance syllabus itself. If this includes topics which are also covered by specific museum exhibits, then the museum has a strong talking point. As an example, let me quote from the introduction to the New South Wales syllabus in Biology:

“Section 7. The Variety of Living Things—the object is to awaken interest in Biology by exciting surprise and wonder at the variety and

beauty of living things. The idea is to introduce children to as many different kinds of animals and plants as possible. At least they ought to get to know the more spectacular and interesting Australian animals, and something of their natural history.”

Later, where this Section is set out in detail, the syllabus also states:

“Practical work should include visits to zoos, museums, etc.”

At the Australian Museum, there are exhibits which do show “the more spectacular and interesting Australian animals,” although the syllabus is not the original reason for putting them in the galleries.

Thus, instead of being a hindrance, in this case the curriculum actually contributes to the case for museum visits, and surely this is true of most museums. This situation is reinforced by the examinations, which during the last few years here have always included questions from this Section, and in the Biology Honours paper for 1960 there was a series of photographs to be identified; all of these were illustrated by museum exhibits. With these incentives, it is not surprising that high school students are becoming increasingly numerous visitors to this museum.

It is possible, therefore, that an approach by museums to examiners or curriculum committees may be a profitable line of attack. The problem of getting around a rigid timetable is no problem at all if teachers are convinced of the value of a museum visit. Internal school arrangements are always possible once this basic hurdle is past. In my experience here, Biology classes are now allowed time for museum visits or field excursions in exactly the same

Museums and Secondary Schools



A lecture in the new Gallery of Models and Casts, adjoining the Metropolitan Museum of Art's Junior Museum.

way as English classes go to productions of "Macbeth" (or whatever the "set" Shakespeare play is), or Music classes go to orchestral concerts, activities which have been in operation for many years, and are now accepted as part of the normal course of events in school life.

Now, what can be done for specialized classes of this nature while they are at the museum? It may be helpful to study what is being done already, and I have chosen examples of programmes from various museums outside the United States, as probably most American museum educators are already familiar with what is going on in their own country.

I should like to begin by describing the work done with high schools at the Australian Museum for, of course, I am most familiar with this. There is no set programme offered, each high school is given individual attention according to its needs. Usually pupils will have an introductory discussion with the education officer in the lecture theatre, where some of the animals they wish to study are available for closer inspection. Here they may also see still and ciné films to show the animals in their natural environment, before going to the galleries to find the answers to questions arising from the discussion, as well as to study the exhibits. This method is in particular favour with teachers here, as it allows greater flexibility in the approach to the differing ages, abilities and background knowledge of visiting classes.

In Britain, several museums offer similar programmes. The Manchester Art Gallery offers a series of visits, either three consecutive, half term courses, or one full-term series of consecutive visits. These longer courses include practical work in drawing and painting on a wide variety of subjects including architecture, furniture, glass and silver, or local history. A further extension of these practical courses is illustrated by the work done at The City Museum, Bristol, where a series of lessons in-

cludes a field excursion. For instance a "briefing" period in the Museum forms a prelude to a hike across the Mendip Hills the following day to study the geology, biology and history of the area.

As well as these "lesson" programmes for high schools, many museums provide other facilities for them. Programmes of films relating to both the museum exhibits and the high school curricula are offered at the Glasgow Museum and Art Gallery, Scotland. Topics covered include Art, Technology, Geography, English and Zoology; such famous films as "Hamlet" and "Scott of the Antarctic" are two examples from the programmes. Many of these schools stay in the building and tour the relevant exhibits after seeing the films.

Special exhibitions at the Gemeentemuseum in The Hague, Holland, are prepared expressly for school children, and are aimed at upper primary and junior high school level. Each exhibition is on display for twelve months; "From Hand Made Goods to Mass Production" and "From Block to Finished Sculpture" are literal translations of the subjects of two examples from recent years. Accompanying these very large and elaborate displays are equally excellent handbooks, well illustrated and beautifully designed, to serve both as a reminder of the visit and a basis for the follow-up work. Two visits are made by each class, the first one including an explanatory talk to the students and the second an attempt to interpret the exhibition aesthetically for the children.

For small groups of students, or individual pupils from the senior years of secondary schools, it is quite a common practice in many museums to make special study facilities available to them. For example in the National Museum of Wales, Cardiff, geological specimens are provided for study by pupils, with or without the supervision of a staff member.

Some museums provide facilities or programmes for secondary schools in the schools and two of these will be described. The first is a most interesting lecture service operated from the Commonwealth Institute in London. Its aim is to assist the study of the Commonwealth and its affairs through offering schools the opportunity of receiving talks from nationals of the countries concerned. These lectures have proved increasingly popular since the inauguration of the service in 1940, both with primary and secondary schools. An extension of this service to

one-day conferences for Sixth Forms in Grammar schools has also proved very successful. Pupils are brought together from several schools for a day's intensive study of some aspect of Commonwealth affairs, or one country or region in the Commonwealth, under the guidance of the Institute staff lecturers.

A loan service confined to secondary schools is organized by the National Museum of Wales, Cardiff, the only loan service of its type to my knowledge. Financed by the Local Education Authorities, it serves high schools throughout Wales and Monmouthshire. Their loan catalogues detail every conceivable kind of material—boxed specimens for handling, preserved specimens, exhibition cases, models, charts, photographs, posters, original paintings and reproductions, slides and film strips, etc. Covering the fields of Zoology, Botany, Geology,

Art and Archeology, each subject is under the care of a fully trained secondary school teacher. In addition, each of these five people has a craftsman to prepare the loan material and this specialized organization accounts for the excellence of the material, not only its attractive appearance but its scientific accuracy and pedagogic usefulness. Both Grammar and Secondary Modern Schools borrow equally enthusiastically, for cases are designed at both levels.

Close liaison is maintained with the high schools; the five officers spend a portion of their time in the schools, where they discuss with teachers the suitability of the loan material and demonstrate its use.

It is hoped that these few remarks and examples of programmes may prove of some use to those of us in museums who are struggling with the problem of trying to help secondary schools.

School children being taught history in a gallery of portraits at the Maryland Historical Society. "... A museum can certainly provide factual knowledge of its subject ... and develop an abiding interest both now and in later life."





The Royal Ontario Museum at Toronto, where these studies in Museum Audience Research were conducted.

Duncan F. Cameron and D. S. Abbey

Museum Audien

FOR well over thirty years now, museum workers in North America have been using scientific methods in the study of museum audiences. Unknowing visitors have been tracked through galleries by observers armed with stop-watch and clipboard. Thousands have been accosted by interviewers at the turnstiles, in the exhibit halls and in the street. Yet, in spite of these many and varied endeavours, the useful knowledge accumulated is slight, and the value of such investigations remains a matter of diverse opinion in the museum profession.

Does it not seem strange that this should be the case in a profession peopled with scholars and scientists who are, in their own special fields, the first to demand thorough and objective data as the basis for conclusions? Why do museums lag behind commerce and industry in employing the knowledge and techniques of the social sciences in the solution of fundamental problems?

On the basis of the published accounts of museum audience research, and considerable correspondence over the past five years, it would appear that there may be several answers to these questions. Firstly, a number of studies have been carried out without the assistance of qualified social scientists, and without adequate funds. The result, in several instances, has been a study unacceptable to those museum workers familiar with the problems of sampling and statistical analysis. The publication of such studies, accompanied by sweeping and dogmatic conclusions, may have created understandable suspicion. Secondly, research of this kind is both expensive and time consuming. Few indeed are the museums with staff and money to spare. And audience research is frequently regarded as the investigation of problems to which veteran museum workers have long since learned the answers. Thirdly, "audience research" has the ring of Madison Avenue. It is guilty, by association, of all the flimflammy of the Hidden Persuaders.

These remarks should be considered neither bitter nor hypercritical. The same attitudes implied above as being imbedded in the museum profession are to be found in abundance in commerce and industry. There too, the amateur has had his day in audience and marketing research; there is reluctance to budget for research that may challenge firmly held opinions, and the social scientist and his work are

ABOUT THE AUTHORS: Duncan F. Cameron is Chief Information Officer at the Royal Ontario Museum, University of Toronto. In his position, he directs the institution's radio, television and press activities; supervises an active audience research program, which he initiated and has been directing since 1957; is in charge of the graphic design, printing and publishing program; and acts as public relations counsellor to the Museum Director and senior staff. The Office of Information Services at the Royal Ontario Museum is one of the most comprehensive public relations operations in the North American museum and art gallery field.

D. S. Abbey is a research psychologist with the Defense Research Medical Laboratories, Downsview, Canada. He received his M. A. in psychology at the University of Toronto, where he is currently completing his Ph.D. dissertation. He has been the recipient of a Woodrow Wilson National Fellowship, two Canada Council pre-master scholarships, and a University of Toronto Open Fellowship. Since 1958, he has been research consultant to the Office of Information Services, Royal Ontario Museum.

research

suspect. Industry and commerce, however, *have* embraced the social sciences in their search for facts. Perhaps the difference is simply that a knowledge of the audience (or market if you wish) is essential to survival in business. Museums can be wrong about their audiences, and get away with it.

A further problem in the growth of audience research in the museum field has been the failure of many institutions to publish the designs and results of studies. In Toronto, Canada, the Royal Ontario Museum had devoted hundreds of man hours and several thousands of dollars to an audience research project before it was learned that a neighbouring institution had conducted several related studies a few years earlier. The results of the earlier studies would have been invaluable in planning the ROM survey, but they had been classified as confidential and were never published. Unfortunately, audience research results are usually difficult to condense into a brief note or article, and there is no museum journal at the present time which could reasonably be expected to publish the considerable volume of research now being done.

These problems (and they are all on the wane) must be overcome if our museums are to accept the responsibilities in public education which will be thrust upon them in the years ahead. It does not matter whether the museums determine to evolve as the cultural centres of their communities; whether they become selective and strive to serve an educated and responsive elite, or whether their responsibilities are limited to special publics, be they children, university students or tourists. We must learn to measure the effectiveness of exhibits. We must understand the factors that determine museum visiting. We must become sensitive to the needs and capacities

of our audiences. Audience research will never provide all the answers to these questions, nor will the results of surveys ever replace the knowledge, experience and intuition of the museum worker. But audience research will produce facts that can be ours to use as tools in building an effective museum.

WHAT IS AUDIENCE RESEARCH?

Audience research is a term most commonly used to describe studies of the listening and viewing audiences of radio and television, but the term is used here in specific reference to the visiting populations of museums and art galleries, which are our listening and viewing audience. Audience research is a segment of the broad field of social investigation, and the primary technique is the social survey. In common with other types of social surveys, the museum audience survey is concerned with the demographic characteristics, the social environment, and the activities, opinions, and attitudes of a definable group of people. Its purpose may be simply to provide someone with descriptive information, or it may explain rather than describe, as it tests an hypothesis or assesses the influence of certain factors, upon some phenomenon.

Survey methods may vary from the simplest type of *head count* at a special exhibition or lecture, to long-term *visitor-profile* studies. They may include motivation research and the interviewing in depth of small groups of carefully selected individuals. Studies of the effectiveness of communication techniques in exhibit design and presentation fall within the scope of this research as do also the surveys of leisure activities and attitudes in a museum's community.

Museum Audience Research

The usefulness of museum audience research, and the great need for studies in certain areas, may become more apparent if several specific types of study are described. It is useful to consider these studies in two categories; those which investigate problems and produce data which are unique to the institution, and those which explore fundamental problems and produce results applicable in more than one institution.

A. Research Unique to Each Institution

1) Characteristics of the visiting population: Perhaps this most obvious type of audience research is seldom performed because of the expense, and the long delay between the inception and completion of the interviewing. The purpose is to determine with precision, "Who are the visitors?" and by comparison with (official) census data on the characteristics of the community, to determine the segments of the community over and under-represented. A good sampling of visitors must include a sufficient number of observations on each day of the week to permit study of variations between weekday and weekend visitors. Coupled with this is the necessity of interviewing over a long enough period (usually 12 months) so that seasonal fluctuations may be accurately measured.

The results are well worth the effort. Not only is information gleaned about the segments of the population which are and are not being reached by the museum, but the attendance figures come alive. Seasonal fluctuations can now be seen as changes in the composition of the audience from month to month. Out-of-doors visitors replace students, family groups replace single visitors, and the reasons given for visiting show interesting shifts, as the months go by. In place of the vague feeling that somehow people in the galleries in July may be different from the visitors in December, the director and his curators are armed with the facts that can be useful tools in planning the museum program.

2) Effects of public relations and publicity campaigns: Because of the number of relevant variables, it is often impractical to attempt to measure the effectiveness of public relations and publicity campaigns. Broad campaigns, designed to increase gross attendance, for example, cannot be assessed realistically by changes in attendance figures, since so many unknown factors may be at work influencing museum visiting. When a campaign is designed to influence a specific segment of the population, however,

it is possible to assess results by examining the characteristics of the visiting population both before and after the campaign. Unknown factors may still have been at work in bringing about a change in the composition of the audience, but the results of the "before-and-after" surveys will provide useful clues to success or failure, if not more definite answers.

3) Interests of Visitors: Useful information can readily be obtained by asking visitors about their current interests and enthusiasms, the subjects in which they are most interested, and the subjects which they feel the museum might treat in new or special exhibits. The question of whether or not a museum's public program should be tailored to public demand cannot be argued here, but it is apparent that many museum workers do feel obligated to present exhibits of current interest. No amount of speculation can substitute for completed interviews with a sample of visitors when selecting subjects for such displays.

The results of such exhibits can also be measured. Did they arouse public interest? Periodic surveys of small samples of visitors, before and after their visits to the galleries, using a standard questionnaire with carefully worded questions, could keep the museum staff informed of the appeal of the exhibits, and the changes in interests.



Duncan F. Cameron, Chief Information Officer at the Royal Ontario Museum, University of Toronto.

These are but three examples of the kinds of studies which can be carried out within an institution, and which will produce results of primary interest to that institution. Results of such studies may well be of interest elsewhere, and the methods used in surveying should be reported, but it would be dangerous to apply the conclusions of these sorts of studies to any but the home institution.

B. Investigation of More General Problems

1) The effectiveness of exhibits: The problems in



D. S. Abbey, Research Consultant to the Office of Information Services, Royal Ontario Museum.

measuring the effectiveness of communication techniques in museums are many, and the studies are few. While "appeal" could be measured simply by counting the number of noses pressed to the glass, the degree to which the exhibit actually communicates the intended ideas and information must be measured by complicated and at times subtle means. The criteria for such studies may be one or all of *retention* (facts), *comprehension* (ideas), *organization* (relationships of facts), *incorporation* (assimilation of facts and ideas with regard to biases, etc.), and *communication* (ability to communicate the "message" to others). In a typical design, it is necessary to test large, constant groups, such as school

classes, and testing must be done before exposure to the exhibit, after exposure, and at least once again, sometime later.

Despite the complexity of this kind of research, it promises to produce invaluable information. Considerable work has been done in related fields, and much of the ground has been broken in readiness for work in museums.

Special devices now being used in museums and art galleries, such as radio tour systems, rear-projection screens for motion pictures, and push-button operated recordings deserve special attention in this field of research because of the great expense of purchasing and maintaining the equipment. It would be valuable to know, for example, how much the addition of an expensive working model in an exhibit actually adds to the visitors' understanding.

2) The significance of the visiting history of individuals: This is a problem now being investigated at the Royal Ontario Museum, Toronto. The purpose of the work is to determine what relationships, if any, there are between an individual's initial museum experiences, and his subsequent use of the museum. In an earlier study it was noted that 26% of the Toronto resident visitors interviewed had lived in the city for two years or less, but that only 9% of the Toronto population had been resident in the city for that short a period. It was suggested that an initial visit to the museum is part of the orientation of new residents. This question requires further study, and more information is needed about the new-comer's subsequent visiting behaviour.

Another aspect of the problem is the effect of a child's initial museum experiences. The effect of being introduced to the museum while on an official school visit, for example, must be studied. Could it be that the school visit makes the museum nothing more than an extension of the classroom in the child's view, and that this association inhibits museum visiting in later years? Or does the school visit give the museum teacher an opportunity to make the museum meaningful and exciting to the child?

These are two examples of audience research areas where many institutions can benefit, and in which comparative studies in a number of institutions might lead to valuable conclusions. At the present time, however, the greatest need is for communication among the museums which are doing audience research, so that methods, designs, and results may be compared. Co-ordination of studies in different

Museum Audience Research

centres would then be possible, and collaboration on studies of fundamental problems might follow.

AUDIENCE RESEARCH AT THE ROM

Audience research activities began at the Royal Ontario Museum, University of Toronto, in the fall of 1957. The early studies were carried out for the Museum by Canadian Facts Limited, a marketing research organization. There were three studies in this series; the incidence of museum visiting correlated with age, sex, income, and education, for Toronto residents; community attitudes towards admission fees at the ROM; and the relative convenience of daytime and evening open hours, and of different open evenings, for Toronto residents.

The first of these was used in planning the major study of visitor characteristics, discussed below. The second, concerning admission fees, showed that 90% of the sample thought that an admission fee of twenty-five cents or more was reasonable. Results of the third study showed that two thirds of the population were unable to visit during weekday hours. These findings were important factors in the decision to begin charging a twenty-five cent admission fee (which went into effect in October, 1960), and to use a portion of the revenue to extend public hours.

The Office of Information Services, ROM, retained a research consultant in the spring of 1958, and in July, 1958, interviewing began for a major study of the characteristics of the visiting population. This survey was of the type described in A (1) above. The results showed that the visiting population was a representative cross-section of the Metropolitan Toronto population (students and out-of-town visitors excepted) and that no one class, category or group made significantly different use of the Museum than any other. Of special interest was the finding that the distance of the place of residence from the Museum was not a serious factor in determining visiting.

Additional study of the data from this survey showed that frequent visitors (those visiting six or more times a year), constituted only 11% of the *visitors*, but accounted for 43% of the *visits*. This distinction between *visitors* and *visits* was discussed in a previous article in this journal.

Before publication of the characteristics of the ROM's audience, the staff of the Museum was interviewed to determine the institution's "image" of the audience. It was shown that neither rank in the or-

ganization, length of service, nor the degree of exposure to the visiting public influences this "image." The staff demonstrated unanimity in their estimates of the visitors' characteristics, and this "group image" can be described as an *under-estimation* of the visitor.

Current research is an attempt to explore the most familiar of all questions asked about museum audiences—Why do some come, while others stay home? By sampling a large number of Toronto households, it is hoped that the sample may be divided into three groups, the frequent visitors, the occasional visitors, and the non-visitors. Examination of the characteristic use of leisure time by these groups, together with their educational backgrounds, museum visiting histories, occupational characteristics, and even their attitudes towards the museum and other educational and cultural institutions, may shed some light on the question. The current work is admittedly exploratory, but it is hoped that it may at least provide useful hypotheses for further research.

Another study, planned for this fall, is a re-examination of the characteristics of the visitors. Its purpose is to uncover any changes in the composition of the audience which might be attributed to the inauguration of admission fees.

The audience research at the Royal Ontario Museum thus far represents an expenditure of some thousands of dollars and months of man-hours. The results are interesting, and at times even fascinating, but only here and there can it be demonstrated that any are useful. It is still too soon to argue that the program has been a sound investment of time and money. Audience research programs are being initiated in more and more museums each month, however, and it may not be too long before the total effort can be assessed.

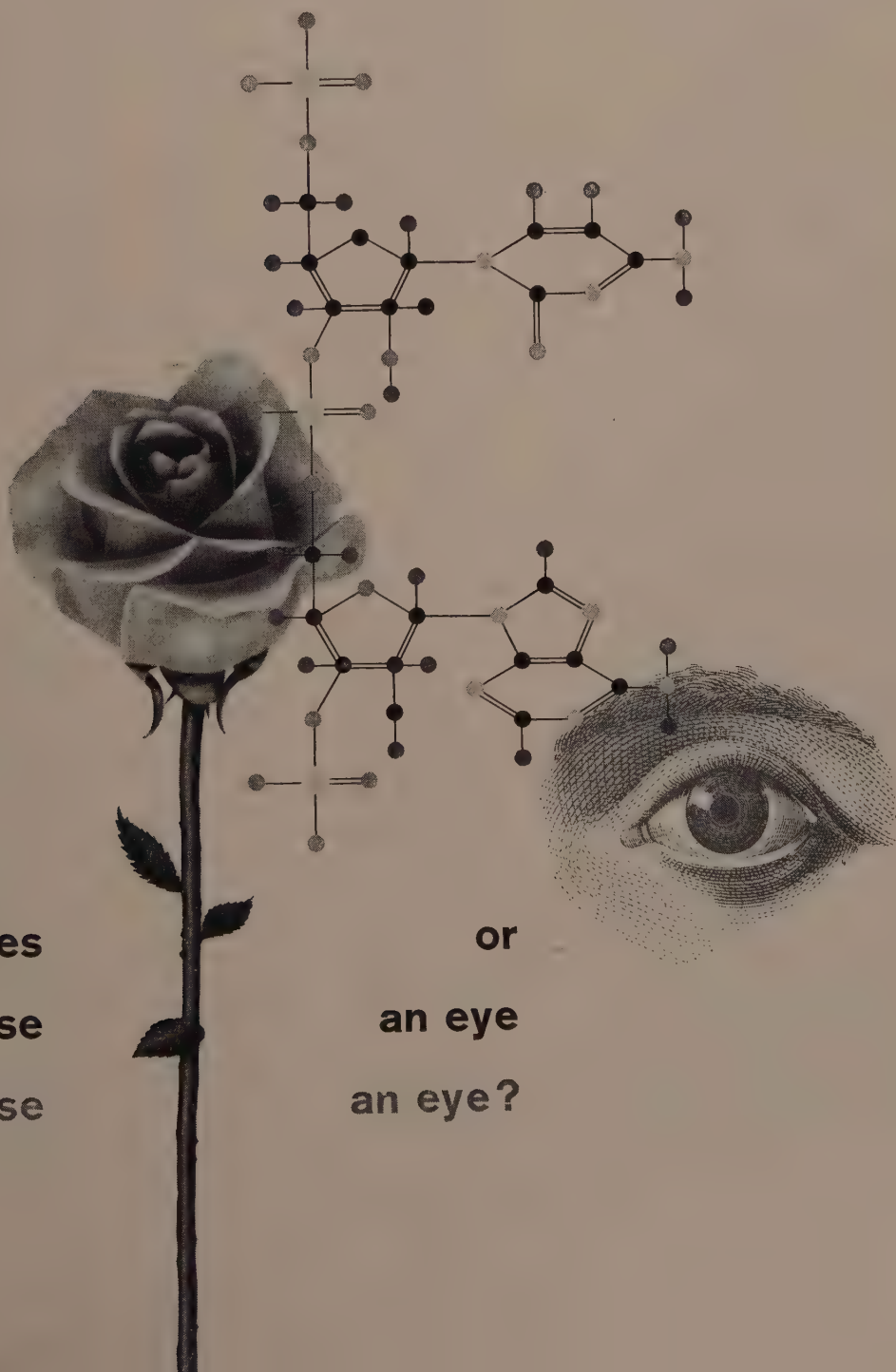


IBM mathematicians have helped biochemists explore the mysterious pattern-makers that give life its myriad forms.

At the heart of every living cell lies a strange substance which makes the difference between an eye and a rose petal. Biochemists call it DNA. ■ To understand how living things grow when they are healthy (and what goes wrong when they are not), scientists are searching for the relationship between DNA and proteins in the cell. This means analyzing the molecular chains of thousands of different proteins, only a few of which are now known. ■ IBM mathematicians have cooperated with biochemists on the problem of protein analysis. They have

applied principles of mathematical logic to masses of information developed in the laboratory. Using the computer as a tool, biochemists are hoping to piece together the identity and sequence of all the atoms in the protein chain. These methods could save years of laboratory labor and eventually help doctors diagnose diseases. ■ As scientists, engineers and businessmen reach for new advances in their fields, they often are faced with enormous data handling problems and look to computers and data processing systems for solutions.

IBM



what makes
a rose
a rose

or
an eye
an eye?

Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

ABBREVIATIONS—Indicate Traveling Exhibitions only:
AFA—American Federation of Arts
FF—Ford Foundation
MMA—Museum of Modern Art
NSS—National Serigraph Society
Sc—Scalamandré
SI—Smithsonian Institution

CANADIAN

Montreal, Que., Museum of Fine Arts: "Heritage de France," Oct. 6-Nov. 5; "Gallery XII series, painters Jan Menses and H. W. Jones," Oct. 6-22; "Paintings by Rita Letendre and Sculpture by Ulysse Comtois," Oct. 27-Nov. 12.

Ottawa, Ont., National Gallery: "The Sculpture of Antoine Bourdelle," Oct. 5-29; "Rabindranath Tagore," Oct. 6-29; "Massey Medals for Architecture," Nov. 3-26; "Thirteen Polish Painters," Nov. 2-26. Exhibition Extension Services: "Highlights of American Painting," to April 10, 1962. Design Center: "Achievement in the Building Arts," Oct. 12-Nov. 2 (both AFA).

Toronto, Ont., Art Gallery: "Toronto Collects," to Oct. 22.

Toronto, Ont., Royal Ontario Museum: "The Face of Early Canada," through October.

Vancouver, B. C., University of British Columbia Fine Arts Gallery: "The Engravings of Pieter Brueghel the Elder," Oct. 5-Nov. 3 (SI).

Winnipeg, Man., University of Manitoba: "Brasilia—A New Capital," Oct. 7-29 (SI).

Winnipeg, Man., University of Manitoba School of Architecture: "The Technique of Fresco Painting," Oct. 7-31 (SI).

WESTERN

Berkeley, Calif., University of California, Department of Art, Kroeber Hall: "Mauricio Lasansky Retrospective Exhibition," Oct. 9-29; "International Prints," Oct. 6-26 (AFA).

Boise, Idaho, Art Association: "A Picasso Retrospective in Prints," Oct. 9-29 (AFA).

Boulder, Colo., Fine Arts Gallery: "The World of Edward Weston," to Oct. 15 (SI).

CURRENT EXHIBITIONS

Color Indicates Permanent Installations

Colorado Springs, Colo., Fine Arts Center: "East Indian Painted and Printed Textiles," through October.

Eugene, Oreg., University of Oregon: "Modern Church Architecture," Oct. 10-31 (MMA).

Flagstaff, Ariz., Museum of Northern Arizona: "Illusions of Man," Nov. 30.

La Jolla, Calif., Art Center: "Annual California Painting and Sculpture Exhibition," Oct. 29-Dec. 10.

Long Beach, Calif., Museum of Art: "Arts of Southern California—X: Collage," "Museum Association Collects," "Ceramics by Larry Shep," all through Oct. 29.

Los Angeles, Calif., County Museum: "The America of Currier and Ives," Oct. 7-31 (SI); "Recent Acquisitions—Costume and Textile Department," Oct. 11-Dec. 31; "Georges Roualt Prints," "Los Angeles—1960 to the Present," both Oct. 25-Dec. 10; "Folk Arts of Lapland," through Dec. 31.

Los Angeles, Calif., County Museum: Collection of rare colored diamonds. Comprises twelve colored diamonds presented to the museum by William E. Phillips to add to the collection donated by him over the past seven years; new installation.

Los Angeles, Calif., Department of Municipal Art: "The Arts of Denmark—Viking to Modern," through Oct. 29; "Las Artistas," Oct. 10-Nov. 5.

Los Angeles, Calif., Museum of Science and Industry: "Patterns of Finance," to Oct. 15; "Schlage Lock Collection," to Nov. 30; "Early Powered Flight," to Nov. 5.

Pasadena, Calif., Art Museum: "13th San Gabriel Valley Artists Exhibition," through Oct. 17; "Paintings by Robert M. Ellis," through Oct. 26.

Portland, Oreg., Art Museum: "Three Italian Paintings," through Oct. 15; "Art and Archeology of Viet Nam," through Oct. 29; "Prints by Yozo Hama-guchi and Keiko Minami," through Oct. 29.

Roswell, N. M., Museum and Art Center: "Circle Invitational Exhibit," "Prints from the Museum's Permanent Collection," both through October.

San Diego, Calif., Fine Arts Gallery: "San Diego Art Guild Fall Exhibition," through Oct. 29; "Brasilia," Oct. 7-29 (SI).

San Francisco, Calif., California Academy of Sciences: "Wildflowers of California," through November; "Space, Lines and Solids," Oct. 8 through December. Morrison Planetarium: "Light and Color in the Sky," through Oct. 29.

San Francisco, Calif., California Palace of the Legion of Honor: "Paintings by Roland Petersen," "Prints by Duerer," both opened Sept. 30.

San Francisco, Calif., M. H. De Young Memorial Museum: "Greek Costumes and Embroideries," Oct. 15-Nov. 15 (SI).

San Francisco, Calif., Museum of Art: "Designed for Silver," Oct. 7-29 (SI).

San Jose, Calif., Rosicrucian Egyptian Oriental Museum: "Paintings by Maynard Stewart," Oct. 3-31.

San Marino, Calif., Henry E. Huntington Art Gallery: "Drawings and Sketches by John Constable," opening Nov. 1.

Santa Clara, Calif., de Saisset Art Gallery: "Annual October Art Competition and Juried Exhibit," through Oct. 31.

Santa Fe, N. M., Fine Arts Museum: "Exhibition of Western Artists, 1800-1900," Oct. 6-Nov. 22.

Seattle, Wash., Art Museum: "Prints by Five German Expressionists," Oct. 13-Nov. 5 (MMA); "Walter Isaacs Retrospective," "Ambrose Patterson Retrospective," "Expressionist Sculpture, Prints, and Paintings," "Tang Material," all Oct. 12-Nov. 5.

Seattle, Wash., Charles and Emma Frye Art Museum: "Artists of the Western Frontier," Oct. 6-26 (AFA); "National League of American Pen Women Exhibition," Oct. 28-Nov. 16.

Seattle, Wash., Museum of History and Industry: "The Seattle Waterfront: 110 Years of Progress," "Changing Scene in Seattle," both through November.

Seattle, Wash., University of Washington, Henry Gallery: "Andrew Dasburg Retrospective Exhibition," through Oct. 16 (AFA).

Stanford, Calif., University: "Japanese Woodblock Prints," Oct. 1-29 (SI).

Stockton, Calif., Pioneer Museum and Haggin Galleries: "Golden Age of English 18th Century Textiles," through Oct. (Sc).

Tempe, Ariz., Arizona State University, School of Architecture: "Landscape Design: The Work of Dan Kiley," Oct. 1-22 (AFA).

MIDWESTERN

Akron, Ohio, Art Institute: "Batiks by Maud Rydin," Oct. 7-Nov. 13 (SI); "Explorers of Space," Oct. 8-Nov. 13 (AFA). "AAI Permanent Collection," through Dec. 31; "How is a House," through Jan. 7; "Don and Lisa Drumm," Oct. 11-Nov. 5.

Austin, Tex., University of Texas, College of Fine Arts: "Impressionism in Sculpture," Oct. 6-26 (AFA).

Bloomington, Ind., Indiana University: "Tropical Africa I," to Oct. 22 (SI).

Bowling Green, Ohio, State University: "Civil War Drawings II," Oct. 1-22 (SI).

Chicago, Ill., Art Gallery Metropolitan Fair and Exposition: "Early Drawings by Toulouse-Lautrec," Oct. 1-22; "A Tribute to Grandma Moses," Oct. 1-31 (SI).

Chicago, Ill., Art Institute: "The Collection of Mr. and Mrs. Ben Heller,"

Oct. 13-Nov. 12 (MMA); "American Historical China," to Nov. 26.

Chicago, Ill., Museum of Science and Industry: "Nuclear Falcon." The Air Force's new missile, GAR-11, with its atomic warhead is seven feet long, eleven inches in diameter and weighs slightly more than 200 pounds. It is the nation's first operational nuclear air-to-air guided missile; new installation.

Chicago, Ill., Natural History Museum: "Birds of Greenland," Oct. 1-22 (SI).

Chicago, Ill., University of Illinois: "The Image of Physics," Oct. 15-Nov. 19 (SI).

Cincinnati, Ohio, Contemporary Arts Center: "Portraits from the Collections of the Museum of Modern Art," Oct. 25-Nov. 15 (MMA).

Cleveland, Ohio, Museum of Art: "Japanese Decorative Style," to Oct. 15.

Columbia, Mo., University of Missouri, Department of Art: "Designed in the Netherlands," Oct. 13-Nov. 3 (AFA).

Columbus, Ohio, Gallery of Fine Arts: "Art in Interiors," "Lawrence Williams," both Oct. 6-26; "Art Directors' Club of Columbus Annual Com-

petitive Exhibition," Oct. 13-23; "Renaissance Art—15th and 16th Centuries," Oct. 27-Nov. 27.

Dallas, Tex., Museum for Contemporary Arts: "Photographs by Alfred Eisenstadt," Oct. 10-Nov. 12.

Dayton, Ohio, Art Institute: "International Selection, 1961," to Oct. 15.

Decatur, Ill., Art Center: "Cameron Booth Retrospective Exhibition," to Nov. 12 (AFA).

Des Moines, Iowa, Art Center: "14 Americans in France," to Oct. 15 (SI); "Humbert Albrizio," Oct. 13-Nov. 5.

Detroit, Mich., Institute of Arts: "Futurism," Oct. 17-Dec. 10.

Detroit, Mich., Historical Society and Museum: "Guns Along the Detroit," to Oct. 23.

Fort Wayne, Ind., Art School and Museum: "A University Collects: Minnesota," Oct. 1-22 (AFA).

Houston, Tex., Museum of Fine Arts: "Buddhas, Bells and Bamboo," to Nov. 19.

Houston, Tex., University of St. Thomas: "Abby Aldrich Rockefeller Folk Art Collection," to Nov. 15 (AFA).

Indianapolis, Ind., John Herron Art Institute: "Japan: Design Today," Oct. 1-31 (SI).

Lafayette, Ind., Purdue University Art Gallery: "Neo-Classic Textiles of the

"From the outset of the planning for our new museum, we included POLECATS as an essential installation device."

... says Mr. Richard Hirsch,

Director of the exciting new Allentown Art Museum at Allentown, Pennsylvania.

In his recent letter Mr. Hirsch continues, "The versatility of the POLECAT has been amply demonstrated at this Museum. We have used POLECATS to hold display panels; we have used them to suspend display cases back-to-back with interior lighting. We have also used them for special signs, frequently singly, in the main Gallery or in our other galleries devoted to temporary exhibitions."

POLECAT is a handsome, spring-loaded, telescoping 1½" column of anodized aluminum. A single pole easily supports 500 pounds without fastenings to floor, wall or ceiling. Yet it weighs less than 5 pounds and takes no more floor space than a silver dollar. So light to handle and so easy to store! POLECATS come in three sizes . . .

HD-9 for ceilings 6½ to 9½ ft. . . . \$17.95
HD-11 for ceilings 6½ to 11 ft. . . . 21.95
HD-15 for ceilings 8½ to 15 ft. . . . 24.45
Crossbars and variety of fittings . . 65¢ to \$3.25



Please write for catalog sheet to:



BREWSTER, Inc. Dept. M-10, Lyme, Conn.

Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

CURRENT EXHIBITIONS

Color Indicates Permanent Installations

Louis XVI Period, through October (Sc).

Lawton, Okla., Museum of the Great Plains: "Man and Beast by Rembrandt," Oct. 6-27 (AFA).

Little Rock, Ark., Arts Center: "Costumes from the Brooklyn Museum Collection," "Selections from the Permanent Collection," both through Oct. 29.

Louisville, Ky., J. B. Speed Art Museum: "Roads," to Oct. 22 (MMA).

Manhattan, Kan., Kansas State University Art Gallery: "Modern Printed Textiles," through Oct. (Sc).

Manitowoc, Wisc., Rahr Civic Center and Public Museum: "Annual Manitowoc County Art Exhibit," through October.

Menominee, Mich., M & M Federation of Arts: "Two Thousand Years of Chinese Painting," Oct. 5-25 (AFA).

Milwaukee, Wisc., Art Center: "Ten Americans," "Ethel E. Wehr Memorial Collection," both through Nov. 5; "Junior Education Exhibit," Oct. 12-Nov. 12.

Minneapolis, Minn., University of Minnesota Gallery: "Faces and Facades," to Oct. 29; "Leonard Baskin, Sculpture, Drawings, Prints," "Paul Jenkins, Paintings," both to Nov. 5.

Minneapolis, Minn., Institute of Arts: "Persian Miniatures" Oct. 3-Nov. 5; "Second Minnesota Biennial," Oct. 5-Nov. 5; "Alumnae Collectors," Oct. 11-Nov. 26; "David Ratner—Recent Paintings," Oct. 17-Nov. 19.

Minneapolis, Minn., Walker Art Center: "Marsden Hartley," to Oct. 31 (AFA); "The Artist in his Studio," Oct. 15-Nov. 19 (MMA); "Mackenzie Pottery," "Joseph Zimbolt," both to Oct. 22; "Marcel Breuer," Oct. 22-Dec. 2; "Christian Schmidt," Oct. 1-Nov. 12; "A Flexagon of Structure and Designs," Oct. 15-Nov. 26.

Norman, Okla., University of Oklahoma, Museum of Art: "Jose de Rivera Retrospective Exhibition," Oct. 15-Nov. 5 (AFA).

Oberlin, Ohio, Dudley Peter Allen Memorial Art Museum: "American Prints Today," Oct. 1-23 (SI).

Oklahoma City, Okla., Oklahoma Art Center: "Third Annual Exhibition of Southwest American Art," through October 29.

Oshkosh, Wisc., Paine Art Center and Arboretum: "Bazaar Painting from Calcutta," Oct. 1-27 (SI).

Oshkosh, Wisc., Wisconsin State College: "The Beginnings of Flight," Oct. 7-29 (SI).

San Antonio, Tex., Witte Memorial Museum: "The New Generation in Italian Art," Oct. 1-22 (AFA).

Sioux City, Iowa, Art Center: "Architecture of John Terence Kelly," to Oct. 22.

St. Louis, Mo., National Museum of Transport: "Project Mercury exhibit—NASA," Nov. 1-15.

St. Louis, Mo., City Art Museum: "Studio Group," Oct. 6-29.

Terre Haute, Ind., Indiana State Teachers College: "International Serigraphs," to Nov. 1 (NSS).

Terre Haute, Ind., Sheldon Swope Art Gallery: "Young Collectors," Oct. 7-28; "Fannie Blumberg," Oct. 15-Nov. 12; "Medieval World," Oct. 19-Nov. 9.

Toledo, Ohio, Museum of Art: "Design in Germany Today," Oct. 1-22 (SI); "William Dietsch—Paintings," Oct. 8-Nov. 5.

Urbana, Ill., Krannert Art Museum: "37th Annual Exhibition of Work by the Faculty of the Department of Art," "Selections from the Permanent Collection," both Oct. 7-Nov. 5.

Urbana, Ill., University of Illinois, Krannert Art Museum: The Trees Collection of Old and Modern Masters. Thirty-seven paintings including works by Rembrandt, Hals, Copley, Delacroix, Gauguin, Inness, and Pissarro; new installation.

Urbana, Ill., University of Illinois: "Printing in the Netherlands," Oct. 3-Nov. 5 (SI).

SOUTHERN

Athens, Ga., University of Georgia, Museum of Art: "Everett Spruce Retrospective Exhibition," Oct. 8-29 (AFA); "Arts of Southern California," to Oct. 30; "International Selection Color Prints, Binet Gallery, Brimfield, Mass.," Oct. 30-Nov. 26.

Atlanta, Ga., Art Association: "Japanese Children's Art," "Copeland's Hand Carved Figures," Oct. 10-Nov. 1; "Al

Durham—Paintings," "Albertina Facsimiles Prints," both Oct. 10-31; "Artistic Interpretation of Animal Life," Oct. 10-Nov. 15; "Art Locally Owned and Recently Purchased," Oct. 12-29; "Harrison Conroy—Orchid Prints," Nov. 1-12.

Atlanta, Ga., Georgia Institute of Technology: "The Mountain of God," Oct. 13-Nov. 3 (AFA).

Baton Rouge, La., Art Commission: "Original Drawings by Saul Steinberg," Oct. 5-31; "19th Annual Louisiana State Art Exhibition," Oct. 22-Nov. 12; "Photographs by Jacques Wolfe," Nov. 5-Dec. 3.

Chapel Hill, N. C., University of North Carolina Ackland Art Center: "Contemporary French Tapestries," Oct. 8-31 (SI).

Chattanooga, Tenn., George Thomas Hunter Gallery of Art: "American Art Nouveau Posters," Oct. 15-Nov. 12 (SI).

Columbus, Ga., Museum of Arts and Crafts: "International Selection Color Prints, Binet Gallery, Brimfield, Mass.," "Florida Craftsmen Exhibition," both through October.

Due West S. C., Erskine College: "Eskimo Art," Oct. 1-31 (SI).

Greensboro, N. C., Junior Museum: "Children's Paintings from India," Oct. 8-31.

Greenville, N. C., Museum of Art: "Textiles of the Italian Renaissance," through Oct. (Sc).

Louisville, Ky., J. B. Speed Art Museum: "Civil War Drawings," Oct. 1-22; "The World of Werner Bischof," Oct. 1-31 (SI); "Near Eastern Art," Oct. 6-26 (AFA).

Memphis, Tenn., Academy of Arts: "Interiors," Oct. 5-26 (AFA).

Memphis, Tenn., Brooks Memorial Art Gallery: "Directoire-Empire Textiles," through Oct. (Sc).

Montgomery, Ala., Museum of Fine Arts: "Third Hallmark International," Oct. 1-22; "John Scott Photographs," Oct. 3-31; "Jewish Art Treasures," Oct. 1-21.

Pensacola, Fla., Art Center: "Hawaiian Children's Art," to Oct. 29 (SI).

Raleigh, N. C., North Carolina State College, School of Design: "The Quiet World," Oct. 4-25 (AFA).

Richmond, Va., Valentine Museum: "Confederate Sculpture," to Oct. 15;

"Art in Richmond Public Schools," Oct. 29-Dec. 10.

Richmond, Va., Virginia Museum of Fine Arts: "Modern Mosaics of Ravenna," to Oct. 15 (AFA); "Visionary Architecture," Oct. 27-Nov. 19 (MMA).

Sarasota, Fla., John and Mable Ringling Museum of Art: "Exotic Art," Oct. 6-27 (AFA).

Savannah, Ga., Telfair Academy of Arts and Sciences: "Designer-Craftsmen U.S.A.," Oct. 10-31 (AFA).

Tallahassee, Fla., Florida State University Gallery: "British Constructivist Art," Oct. 13-Nov. 3 (AFA).

EASTERN

Albany, N. Y., Institute of History and Art: "Arts and Cultural Centers," to Oct. 15 (SI).

Albany, N.Y., Institute of History and Art: "A Venetian Market," by Jacopo Bassano. A recent addition to the Renaissance paintings which have been given to the Institute by the Samuel H. Kress Foundation, to be used for study purposes, and programs on the ancient arts designed especially for school children; new installation.

Allentown, Penna., Art Museum: "Artist-Craftsmen of Western Europe," Oct. 1-Nov. 12; "The Golden Age in Holland," Oct. 6-26 (AFA).

Amherst, Mass., University of Massachusetts: "Karl Zerbe Retrospective Exhibition," Oct. 15-Nov. 5 (AFA).

Baltimore, Md., Museum of Art: "The Drawings of Joseph Stella," Oct. 17-Nov. 7 (MMA). "Van Gogh Exhibition," Oct. 18-Nov. 26; "Recent Graphic Accessions," Oct. 3-17.

Boston, Mass., Harvard University: "American Industry in the 19th Century," Oct. 1-24 (SI).

Boston, Mass., Institute of Contemporary Art: "Italian Sculptors of Today," through December.

Bronx, N. Y., New York University: "American Textiles," Oct. 7-29 (SI).

Cambridge, Mass., Massachusetts Institute of Technology: "Corcoran Biennial," Oct. 6-26 (AFA).

Cambridge, Mass., Opus I of Cambridge: "Designs by Children of Ceylon," to Oct. 22 (SI).

Carlisle, Penna., Dickenson College, Department of Fine Arts: "A College Collects," Oct. 6-26 (AFA).

Flushing, N. Y., Queens College, Paul Klapper Library: "Street Furniture," Oct. 10-31 (AFA).

Hanover, N. H., Dartmouth College—Carpenter Art Galleries: "Photographs by Robert Capa—I," Oct. 1-29 (SI).

Hartford, Conn., Wadsworth Atheneum: "Twelfth National Print Exhibition," Oct. 10-Nov. 5 (AFA); "Colt Percussion Firearms," Nov. 3-Jan. 14.

Huntington, N. Y., Hecksher Museum: "Huntington Township Art League Members Show," Oct. 15-Nov. 5.

Huntington, W. Va., Galleries: "Evolution of a Form," Oct. 3-22; "Alfred Maurer Retrospective," Oct. 8-29; "Huntington Collector's Print Show," Nov. 5-Dec. 3.

Ithaca, N. Y., Cornell University, Andrew Dickson White Museum of Art: "Purist Painting," Oct. 10-31 (AFA).

Lincoln, Mass., DeCordova and Dana Museum: "The Aldrich Collection," to Oct. 30 (AFA).

Monroe, N.Y., Old Museum Village of Smith's Clove: Fire Station. Collection of hand-drawn pumpers displayed in a Greek revival style building, which also has a watch-tower from which an observer could spot fires; new installation. Also on exhibition, Broom-Making Shop. Expert broom-maker

Scarce!

The most important Private Library
of Arts from Belgium
First Portion

8000 Catalogues of Sales

250 Catalogues of Exhibitions

500 Catalogues of Musea

(Paintings, Drawings, and Sculptures)

To buy wholesale. Catalogue to send at

**M. Meysmans, Chaussee de Gand. 414
Brussels (Belgium)**



PROVINCE OF ALBERTA

requires

Museum Director

A qualified museum program advisor and co-ordinator is required to work out a practical and detailed plan for a Provincial Museum.

He must be professionally competent in museum administration and possess a broad knowledge of sound museum principles and practices with the imagination to apply them.

Address initial inquiries to the Personnel Administration Office, 404 Legislative Building, Edmonton, Alberta, including full details of curriculum vitae, transcript of academic record, specific salary expected, references and a recent photograph. Application forms will be mailed in return.

Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

demonstrates, helps visitors work in the making of a broom. Eight broom-making machines of early 19th Century in a restoration of a broom shop of that era; new installation.

Montclair, N. J., Art Museum: "Magnum Global Exhibition," through Oct. 22; "30th Annual New Jersey State Exhibition," Oct. 29-Dec. 3.

New Haven, Conn., Yale University, Peabody Museum: "Paintings of Francis L. Jaques," to Nov. 15.

New London, Conn., Lyman Allyn Museum: "The Magnificent Enterprise: Education Opens the Door," Oct. 15-Nov. 6 (SI).

Newport, R. I., Art Association of Newport: "Chinese Folk Art," to Nov. 1 (NSS).

New York, N. Y., American Museum of Natural History: "Man in Space," opening Oct. 12.

New York, N. Y., Asia Society: "Pagan," Oct. 1-22 (SI); "Peasant and Nomad Rugs of Asia," to Nov. 19.

New York, N. Y., Goethe House: "German Color Prints," Sept. 15-Oct. 16 (SI).

New York, N. Y., IBM Gallery of Arts and Sciences: "United Nations Exhibit," Oct. 23-27.

New York, N. Y., Metropolitan Museum of Art: "Art Treasures of China," through Nov. 1; "Photographs and Etchings: The World on Silver and Copper," opening Oct. 5; "Paintings by Children of Turkey," Oct. 25-Dec. 3.

New York, N. Y., Museum of Contemporary Crafts: "The Art of Contemporary Craftsmen of the Far West," through Nov. 5.

New York, N. Y., Museum of Modern Art: "Diogenes with a Camera V," through Nov. 12; "The Art of Assemblage," Oct. 2-Nov. 12; "The Last Works of Matisse: Large Gouaches on Cut and Pasted Paper," Oct. 17-Dec. 3.

New York, N. Y., Museum of Primitive Art: "Ancient Art of Mexico," to Nov. 19.

New York, N. Y., Museum of the City of New York: "Peter Cooper's New York," opens Nov. 2.

New York, N. Y., New-York Historical Society: "John Hill, New York Engraver," Oct. 3-Dec. 31; "American Por-

traits by Enit Kaufman," Oct. 17-Dec. 31; "A Nation Divided: 1861-1862," through December.

New York, N. Y., Scalomandré Museum of Textiles: "Textiles Used in the Colonial National Shrines," through Oct. (Sc).

New York, N. Y., Whitney Museum of American Art: "Bernard Reder Retrospective Exhibition," to Nov. 7.

Norwich, Conn., Slater Memorial Museum: "Contemporary Indian Painting," "Indian Weavings and Artifacts," Oct. 8-29.

Philadelphia, Penna., Academy of the Fine Arts: "The Lambert Collection of Paintings," Oct. 10-Nov. 8.

Philadelphia, Penna., Art Alliance: "W. Emerton Heitland, Watercolors," "Victor Kremens, Color Photography," "Dennis Leon, Sculpture," "Paul Shaub, Woodcuts," all Oct. 6-25; "Seymour Remenick, Oils and Drawings," Oct. 6-29; "Pueblo Art of San Ilde Fonso—A Living Heritage at Today's Crossroads," "General Exhibition, Everyman's Gallery," both Oct. 6-Nov. 5; "Group Exhibition, Non-Objective Paintings," Oct. 27-Nov. 30.

Philadelphia, Penna., Franklin Institute, Science Museum: Cylindrical Moon Room. Designed for the first lunar colonists, this room is the gift of the Decker Corporation of Bala Cynwyd; new installation.

Philadelphia, Penna., University Museum: "Prehistoric Art of the Lybian Sahara," Oct. 12-Nov. 9 (AFA).

Pittsburgh, Penna., Carnegie Institute of Technology, College of Fine Arts: "Drawing International," Oct. 1-31 (AFA).

Providence, R. I., Rhode Island School of Design, Museum of Art: "Costumes from the School's Collection," through October.

Reading, Penna., Public Museum and Art Gallery: "34th Annual Regional Exhibition of Paintings and Sculpture," Oct. 8-Nov. 26.

Rochester, N. Y., Memorial Art Gallery: "Enamels," Oct. 7-29 (SI).

Rochester, N. Y., Museum of Arts and Sciences: "Aero Space in Color," to Oct. 20; "Manuals of an Ancient Art,"

through October; "The Rochester Soldier Goes to the Civil War," opened Sept. 26.

Scranton, Penna., Everhart Museum: "John Willard Raught Retrospective," through Oct. 31.

Stony Brook, N. Y., Suffolk Museum: "Yesterday's Diversions," to Dec. 23.

Utica, N. Y., Munson-Williams-Proctor Institute: "The Hudson River School," (AFA); "The Historic Mohawk Valley," both through Oct. 29; "School of Art Student Exhibit," through Nov. 12.

Washington, D. C., B'nai B'rith Klutznick Exhibit Hall: "Civil War Exhibit," through February 1962.

Washington, D. C., National Gallery of Art: "Drawings by Tiepolo," to Oct. 15 (SI); "Thomas Eakins Retrospective Exhibition," Oct. 8-Nov. 12; "Tut-Ankh-Amon's Treasures," opening Nov. 4 (SI).

Washington, D.C., Pan American Union Gallery: Latin American contemporary art; new installation.

Washington, D. C., Phillips Gallery: "The Graphic Art of Edvard Munch," to Oct. 17.

Washington, D. C., Textile Museum: "Rugs and Embroideries of Western Turkestan," Oct. 3-Dec. 29.

Wenham, Mass., Historical Association and Museum: "Fans and Bibelots," Oct. 3-Nov. 1.

Williamstown, Mass., Williams College, Lawrence Art Museum: "Two French Realists: Callot and Daumier," Oct. 9-29 (AFA); "Mies van der Rohe," Oct. 1-22 (SI).

Wilmington, Del., Delaware Art Center: "The Life and Times of John Sloan," through Oct. 29.

Worcester, Mass., Art Museum: "Tiepolo Drawings," Nov. 1-30 (SI).

York, Penna., Historical Society of York County: "Currier and Ives Prints," through October.

INTERNATIONAL

London, England, Whitechapel Art Gallery: "Mark Rothko," to Oct. 29 (MMA).

Sao Paulo, Brazil: "U. S. Representation: VI Bienal, Sao Paulo," through December (MMA).

Commercial Announcements

ANTIQUES (New York). Announces the publication of a new book, "Collectors and Collections." The book is described by editor Alice Winchester as "a book about antiques, but even more about people who love antiques and about how and why and what they collect." Prepublication price \$7.95. Antiques, 601 Fifth Avenue, New York 17, New York.

BERRY-HILL GALLERIES (New York). A sale exhibit of "Charles Dana Gibson—Oil Paintings," will be held at the galleries from October 2 to 31. All the paintings date between 1932 and 1942. This will be the first time in twenty years that they are being shown.

CHRISTIE, MANSON AND WOODS Ltd. (London). On Tuesday, October 10, are selling the Dennison Watch Collection, by order of the Waltham Precision Instrument Company. On Monday, November 13, the fine collection of hardstone snuff-bottles belonging to Dwight C. Harris, of Falls Village, Connecticut, will be sold.

CIRCULATING LIBRARY OF PAINTINGS (New York). An exhibition of "New Paintings," acquired both here and abroad, was opened at the library's gallery at 28 East 72nd Street, New York, on September 14.

EMBOSOGRAF (New York). Embosograf Sign-Making Equipment can now produce permanent Plastic Signs in addition to their embossed Cardboard Signs for which they have been noted for the past 30 years.

HIRSCHL AND ADLER GALLERIES (New York). An exhibition of paintings from the Montclair Art Museum, Montclair, New Jersey, entitled "Montclair in Manhattan," will be on exhibition from November 7 to 25.

HOWARD WISE GALLERY (New York). An exhibition "Charmion von Wiegand—Paintings and Collages," will be on view at the gallery from September 26 through October 21. This is Miss

von Wiegand's first one-man show in New York since 1956.

M. KNOEDLER AND CO., Inc. (New York). An exhibition "Vieira da Silva," will be held from October 3 to 28. This will be Miss da Silva's first exhibition since 1956. Paintings and watercolors to be on view date from 1954 to 1961, supplemented with loans from important private and public collections.

MARLBOROUGH FINE ART Ltd. (London). An exhibition "French Landscape," will be held at the gallery at 39 Old Bond Street, London, from October to November. Concurrently a second exhibition "Chadwick," will be held at 17-18 Old Bond Street.

MELTZER GALLERY (New York). An exhibition "Daphne Clarke—Recent Paintings," will be held at the gallery from October 3 to 28. Fifteen new canvases will be presented for Miss Clarke's first one-man show in New York.

SCHUMM TRAFFIC AGENCY, Inc. (New York). Miss Henrietta M. Schumm, transportation consultant, has designed special containers for the exhibition of the Mr. and Mrs. Ben Heller collection. The exhibition is being prepared and circulated by The Museum of Modern Art, New York, with the aid of a grant by CBS Foundation, Inc.

The Schumm Traffic Agency, Inc., will ship the collection in special high cube vans on itinerary to seven cities in 1961 and 1962. (See advertisement, back cover.)

SOUNDTREK (New York). The American Museum of Natural History has installed the first bilingual, three-channel radio guide service called "Soundtrek," in ten major halls of the museum.

WILDENSTEIN AND CO., Inc. (New York). An exhibition "Manekatz—Paintings and Sculpture," will be held from October 4 to 21. It will consist of about 60 oils, 12 gouaches, and a group of sculpture.



EDITOR'S NOTE:

Our new "Commercial Announcements" page, which we hope to insert at regular intervals, is being printed for the first time this month. We should be pleased to receive short news items which would be of interest for this section.

All contributions should be addressed to: Museum News, Commercial Department, 2306 Massachusetts Avenue, N.W., Washington 8, D. C.

WITHIN THE PROFESSION . . .

POSITIONS OPEN

Boise, Idaho, Art Gallery: **Director**. The Boise Art Association, the only one of its kind in an area having radius of approximately 400 miles, wishes to employ for the first time, a paid director. An unusual opportunity open for a young, enthusiastic male seeking a challenge. Salary: \$4,000 to \$6,000 per annum. Write to R. V. Hansberger, President, Boise Art Association, P.O. Box 200, Boise, Idaho.

Canton, Ohio, Art Institute: **Gallery Director**. To plan and supervise museum activities. Care and cataloguing of permanent collections; planning programs and exhibits with professional staff and volunteers; public relations, including public speaking. Art, Historical, and administrative background. Submit qualifications (personal, academic, work experience, outside interests) and three references to John S. Duerr, President, The Canton Art Institute, 1717 Market Avenue North, Canton 4, Ohio. Position to take effect between November 1, 1961 and January 1, 1962. Deadline for applications is November 1.

Gainesville, Fla., University of Florida, State Museum: **Preparator**. For foreground construction of educational displays and exhibits in natural and social sciences, dioramas, and scale models; lettering and modeling in a variety of media; and taxidermy. Salary: \$4,800. Apply to Ira A. Raye, Assistant Curator of Exhibits (in charge), Florida State Museum, Seagle Building, Gainesville, Florida.

Grand Island, Nebr., Hall County Museum: **Director and/or Curator**. To organize, plan, and maintain with the assistance of the Museum Board, a new plant with 35 acres of ground. Over \$100,000 already raised, and a county levy to maintain the operation. Salary: around \$8,000. Position open the first of the year. Write to Dent Z. Holcomb, Secretary, Hall County

Museum, 1709 West Charles, Grand Island, Nebraska.

San Mateo, Calif., Junior Museum: **Director**. Responsible for the successful operation of a very active junior museum. Duties include general administration, public relations, supervision of staff, teaching the natural sciences to children, youths and adults, planning and preparing exhibits, supervising a small zoo, and some special activities. Requires an active, versatile person with ambition and ability to work well with people. Museum and teaching experience desirable, and administrative ability necessary. Must be college graduate with degree in one of the natural sciences, conservation or wildlife management. A teaching credential is desirable, and a basic knowledge of the flora and fauna of California needed. Salary: \$5-7,000 annually. Write to J. Donald Kieffer, President, San Mateo Co. Junior Museum, Inc., Coyote Point, San Mateo, California.

Wichita, Kans., Art Museum: **Curator**. Requirements: Art museum training or experience, ability to plan and install exhibitions, give gallery talks. City employee benefits. Salary open. Submit academic and professional background, references. Position open immediately. Write to Richard Grove, Director, Wichita Art Museum, 619 Stackman Drive, Wichita 3, Kansas.

STAFF CHANGES

Berkeley, Calif., University of California, Robert H. Lowie Museum of Anthropology: **Michael J. Harner** has been appointed Senior Museum Anthropologist. He succeeds Edward P. Lanning.

Buffalo, N.Y., Museum of Science: **Miranda Currie** has been appointed Assistant Curator in charge of music activities at the museum. **Barbara H. Butler** has been appointed Science Instructor.

Canton, Ohio, Art Institute: **Helen H. Elite** has resigned as Gallery Di-

rector to join the faculty of the Department of Art, Kent State University, Kent Ohio.

Castillo de San Marcos and Fort Matanzas National Monuments, Fla.: **Bertrum C. Roberts**, formerly Assistant Superintendent of Mammoth Cave National Park, Kentucky, has been appointed Superintendent.

Colorado Springs, Colo., Fine Arts Center: **Elsa Reich** has been named Librarian. She succeeds Florence Quirk who is retiring after sixteen years with the Center.

Columbus, Ohio, Ohio Historical Society: **Daniel R. Porter**, former Director of the Historical Society of York County, York Pennsylvania, has been appointed Assistant Director.

De Soto National Memorial, Fla.: **Carl R. Stoddard**, formerly Supervisory Park Ranger at Cumberland Gap National Historical Park, Kentucky-Tennessee-Virginia, has been appointed Superintendent.

Detroit, Mich., Historical Museum: **Daniel B. Reibel** has been appointed Curator of Industrial History and Special Exhibits.

Greensboro, N.C., Historical Museum: **Carl F. Cannon, Jr.**, formerly Associate in Education at Mystic Seaport, has been appointed Director.

Haleakala National Park, Hawaii: **John W. Stratton**, formerly Management Assistant at Yosemite National Park, California, has been appointed Superintendent.

Houston, Tex., Contemporary Arts Museum: **Donald Barthelme** has been named Director. He succeeds Robert C. Morris, who resigned in June, 1960.

Isle Royale National Park, Mich.: **Henry G. Schmidt**, formerly Assistant Superintendent of Big Bend National Park, Texas, has been appointed Superintendent.

Lawton, Okla., Museum of the Great Plains: **Patricia Rom** and **Franklin Chappabitty** have been named Curatorial Assistants. **Mrs. Roland Whitehorse** has been ap-

Positions and Personnel

pointed Secretary-Receptionist. She succeeds Anita Toppah.

Los Angeles, Calif., County Museum: **Hildegarde Howard**, Chief Curator of Science for the past 33 years, is retiring.

Milwaukee, Wisc., Public Museum: **John J. Bodine** has been appointed Assistant Curator in the Education Division.

Newport, R.I., Preservation Society of Newport County: **Antonio Ponvert, Jr.**, has been appointed Director of the Society.

Norfolk, Va., Museum: **Nancy Halverson Schless** has been appointed Research Assistant.

Oakland, Calif., Mills College Art Gallery: **Robert N. Beetem** has been appointed Curator of the Gallery. Dr. Alfred Neumeyer, who has directed the Art Gallery since 1936, will thus be able to devote full time to teaching and research in Art History at Mills.

Omaha, Nebr., Joslyn Art Museum: **Charles M. McLaughlin**, formerly Joslyn Art Museum business manager, has been appointed Assistant Director. **Richard E. Ahlborn** has been named Curator; **Mildred Goosman**, former registrar, has been named Associate Curator; **Philip Gurney** has been appointed Public Relations Manager. He succeeds Mrs. W. T. Burgess, who retires from the museum after 26 years on the staff.

Philadelphia, Penna., Museum of Art: **Henri Dorra**, Assistant Director of the Corcoran Gallery of Art, Washington, D.C., has been appointed Assistant Director of the Philadelphia Museum, and assumed his new position on October 2.

Richmond, Va., Valentine Museum: **Leslie D. Carter** has been appointed Assistant to the Director. **Irene Rose** has been named Registrar.

Riverside, Calif., City Museum: **Charles Hice** has been appointed Director of the museum.

Salt Lake City, Utah, Utah State Historical Society: **Everett L.**

Cooley has been appointed Director. He succeeds A. Russell Mortensen, who has become Director of the University of Utah Press.

Seattle, Wash., Art Museum: **Edward B. Thomas**, formerly Education Director at the museum, has been elected Assistant Director. He succeeds Millard B. Rogers.

Tucson, Ariz., University of Arizona, Art Gallery: **William E. Steadman, Jr.**, has been appointed Director of the Art Gallery.

Washington, D.C., American Association of Museums: **Mrs. Ernest Rassman**, Membership Secretary for the Association, is retiring. **Clifton Cummings** will now be in charge of the membership department.

Washington, D.C., Library of Congress: **Serge Mikhalevsky**, Research Analyst in the Reference Department for the past 13 years is retiring.

Washington, D.C., Smithsonian Institution: **Monroe Edward Freeman** has been appointed Director of the Science Information Exchange. He succeeds Stella Leche Deignan, who has held the directorship of the Exchange since 1950, when it was first organized.

PERSONALS

Fred S. Bartlett, Director of the Colorado Springs Fine Arts Center, spent August and September touring the art centers of Western Europe. His trip took him to Paris, Southern France, where he visited the Lascaux caves, and the great art cities of Spain.

Jerome Allan Donson has been appointed by The Department of State as the American specialist in charge of an exhibition of Modern American Art to tour Austria, Yugoslavia and Poland from July, 1961 through May, 1962.

Joseph R. Fawcett has been elected President of the Board of Trustees of the Cleveland Museum of

Natural History. **Harold T. Clark** has accepted the newly created position of Chairman of the Board; **Ralph S. Mueller** and **Boynton D. Murch** were elected trustees. Other officers are **Homer Everett**, 1st Vice-President; **Mrs. Brigham Britton**, 2nd Vice-President; **Paul J. Bickel**, Secretary; and **George W. Blauvelt**, Treasurer.

Dr. Alfred Neumeyer, Professor of Art History at Mills College in Oakland, California, has been appointed Professor Honoris Causa at the Free University of Berlin.

Marvin E. Tong, Jr., Director of the Museum of the Great Plains, Lawton, Oklahoma, has been elected Secretary-Treasurer of the Oklahoma Anthropological Society. **Col. W. H. Burgess** has been elected Treasurer; **Hugh D. Corwin**, Secretary; and **Mrs. Otto Howad**, **C. R. Ellsworth**, and **Arthur L. Cavanagh** named to the Board of Governors of the Museum of the Great Plains.

DECEASED

Una Franklin Carter, the first president of the Alexandria Association, member of the Landmarks Society, charter member and trustee of the Historic Alexandria Foundation, and a charter member and founder of the Old Town Civic Association, died on August 1.

Harry C. Parker, Museum Specialist, National Park Service, formerly Director of the Worcester Natural History Museum, Massachusetts, and a member of the American Association of Museums since 1952, died recently. He was 55.

Armstrong A. Stambaugh, a member for 20 years on the Board of Trustees of the Cleveland Health Museum, Cleveland, Ohio, died on July 11.

Mary P. Thayer, formerly a head of the Department of Education, Worcester Art Museum; a director of the Joslyn Art Museum, Omaha; and a curator of the Taft Museum in Cincinnati, died July 20.



TRA HAVEMEYER WEBB MEMORIAL BUILDING



HIGHLIGHTS

The new Electra Havemeyer Webb Memorial Building (1) will be erected as a memorial to Mrs. J. Watson Webb, who with her husband founded the internationally known outdoor Museum of Americana in 1947. The building will contain the interiors of the Webb's New York apartment, and their collection of European paintings. The Greek Revival type house, modeled after a house in Vermont, will be constructed by museum employees on the grounds of the Shelburne Museum, Vermont, and should be ready for dedication in 1963. The architects for the Memorial Building are Holden, Egan, Wilson and Corser of New York City.

The Elliott Museum (2) on Hutchinson Island, Stuart, Florida, was built in 1959, and will be formally dedicated during two days of planned activities on November 17 and 18, 1961. The building is divided into three wings and an entrance foyer, each wing a museum in its own right. Both the building and a collection of antique horse-drawn and automotive vehicles, were donated by Mr. Harmon P. Elliott, of Stuart, in memory of his father, Sterling Elliott. The Elliott Museum is sponsored by the Martin County Historical Society, a non-profit organization, which also maintains the House of Refuge Museum on Hutchinson Island, which was opened to the public in 1956.

The Adam Thoroughgood House in Norfolk, Virginia (3) is a mid-seventeenth century historic house on the Lynnhaven River. It was given to the City of Norfolk, Virginia, and opened to the public under the auspices of the Norfolk Museum on April 13, 1961. Restoration of the house—the first known English Colonial brick residence in the United States—was undertaken by the Adam Thoroughgood House Foundation, organized by Henry Clay Hofheimer II in 1957. Since completion of the restoration, the process of acquiring furnishings has been carried on by this Foundation.

HAHN BROS.

**SPECIALIZED SERVICE TO THE ART
WORLD FOR MORE THAN 30 YEARS**



American Federation of Arts staff members preview an exhibition at Hahn Bros. special gallery where it is hung exactly as it might be in a museum.

235 E. 55th ST.
NEW YORK CITY
PHONE: PLaza 3-3662

112 W. 107th ST.
NEW YORK CITY
PHONE: ACademy 2-3670

- Highly trained and experienced art packers and movers
- Special art packing containers and techniques
- Large, well lighted exhibition halls
- Offices and other facilities for visiting Museum Directors
- Storage compartments and gallery distribution service for out of town artists

If you are selecting paintings for acquisition, or collecting an exhibition, we can simplify your job and save you time.

Write for booklet on our specialized facilities for serving the art world.

MUSEUMS DIRECTORY OF THE UNITED STATES AND CANADA

The first comprehensive reference work covering the entire museum field

**ART, HISTORY, SCIENCE, AND SPECIAL MUSEUMS ART CENTERS AND ASSOCIATIONS
HISTORIC HOUSES HISTORICAL SOCIETIES
COLLEGE AND UNIVERSITY MUSEUMS PLANETARIUMS AQUARIUMS
BOTANICAL GARDENS AND ARBORETUMS
LIBRARIES WITH COLLECTIONS AND EXHIBITIONS OTHER THAN BOOKS**

\$7.50

plus 50 cents for postage and handling

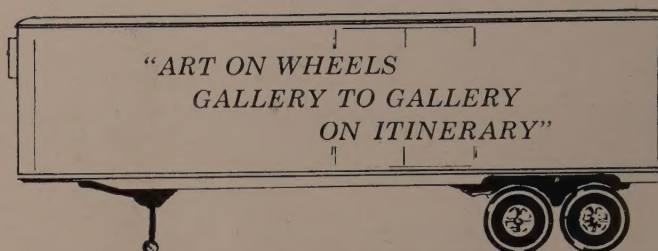
**AMERICAN ASSOCIATION OF MUSEUMS BOOK DEPARTMENT
2306 Massachusetts Ave., N. W., Washington 8, D. C.**

THE
ART
INSTITUTE
OF
CHICAGO

CHICAGO, ILL.



*First showing
United States
September 22—
October 22
1961*



THE COLLECTION OF
MR. AND MRS. BEN HELLER

EXHIBITION PREPARED AND
CIRCULATED BY THE MUSEUM OF
MODERN ART NEW YORK WITH
THE AID OF A GRANT BY
CBS FOUNDATION INC.

Packing containers were specially designed to protect such major works as Pollock's Blue Poles (7x16 feet) and One (9x17 feet) and Barnett Newman's Vir Heroicus Sublimus (8x18 feet). Also in the exhibition of 32 paintings are de Kooning, Gorky, Gottlieb, Guston, Kline, and Motherwell, Rothko, Reinhardt, Still, Tomlin and Tworkov. The Collection will travel to seven cities in the United States in 1961 and 1962.

SCHUMM TRAFFIC AGENCY, INC.

TRANSPORTATION CONSULTANTS

26 Broadway
New York 4, N.Y.

TWX NY1-4661

Telephone WHitehall 4-9140

